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COVER LOOK *For fall: the impact of a jewel-studded Christian Lacroix jacket on model Michaela. With dressing as decorative as this, makeup and hair are softer, pared down. From Prescriptives: Universal eyes, Natural Cool Classic lips. Hair, Sam McKnight for Daniel Galvin at La Coupe, NYC; makeup, Stephane Marais for L'Agence Bruno, Paris. Jeans, Guess? by Georges Marciano. Details, last pages. Photograph by Peter Lindbergh.*

WAYNE MASER

Racing Colors, page 366

A breathtaking expanse of our fourth floor, housing the best of Bloomingdale's international designer collections. Here is style in it's highest form, edited with an unerring eye and presented with a decided flair for the dramatic. The grand classicists. The modern masters. And the far-in-advance. From the runways of Europe, New York and the world, news as it breaks on Boulevard Four.

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Stephanie Rothschild, standing, the next generation of Rothschild style (page 404). *Top:* Sean Young—actress with an edge (page 394).

Top: WAYNE MASER; *left,* DEBORAH FEINGOLD/Outline Press.

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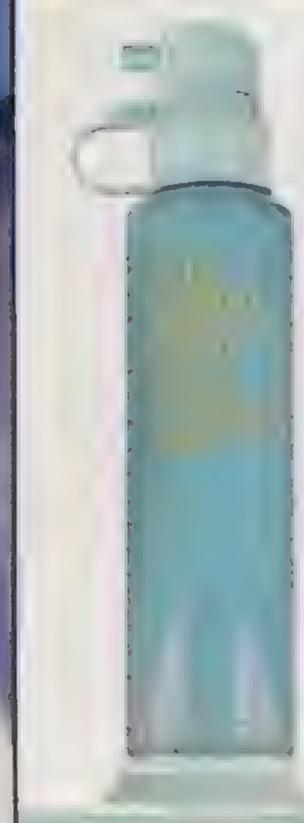

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"Never trust a man who lavishes expensive gifts upon you," my Mother always said. "Unless you really like him."

She told me a lot of things about men, my Mother. And she was almost always right.

But this man was no typical man. This was a man in a million. A man who seemed very fond of me.

It had started only six weeks ago when I was stuck in row 12 on one of those seemingly endless flights that stop in Guam on their way to Tokyo.

In seat 12F, alongside of me, was an elbow that seemed intent on straying across the armrest the entire flight. It was his elbow.

By the time they served lunch I was halfway to falling in love.

Over the next two weeks I saw him just about every day. So when he asked me to join him for a trip out of town, it wasn't really a surprise.

After a long and leisurely lunch at a remote Country Inn, my man took me for a walk into the garden.

"This is for you, and for our days to come," he whispered in my ear as he handed me a package about half the size of a shoe box.

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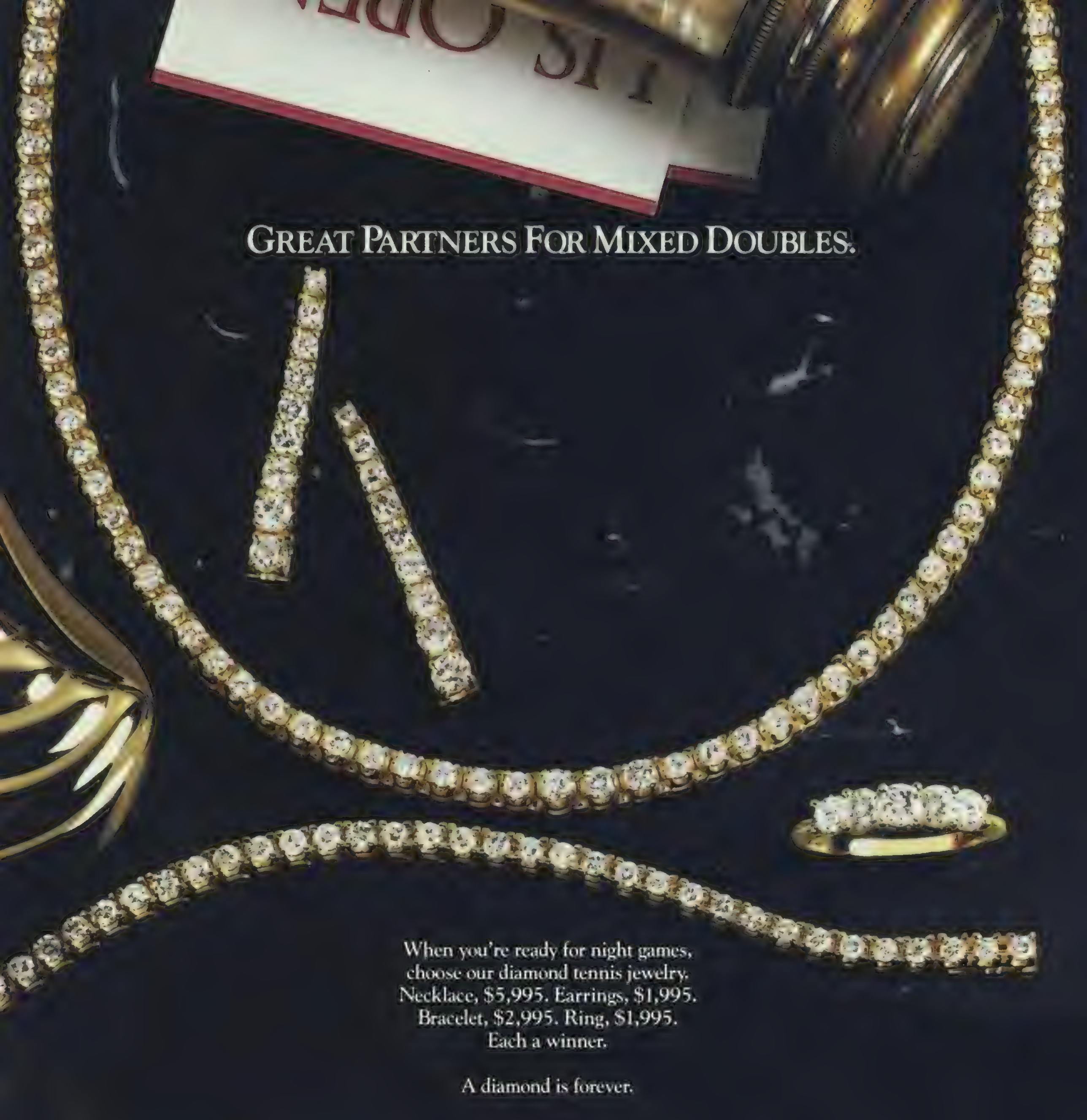

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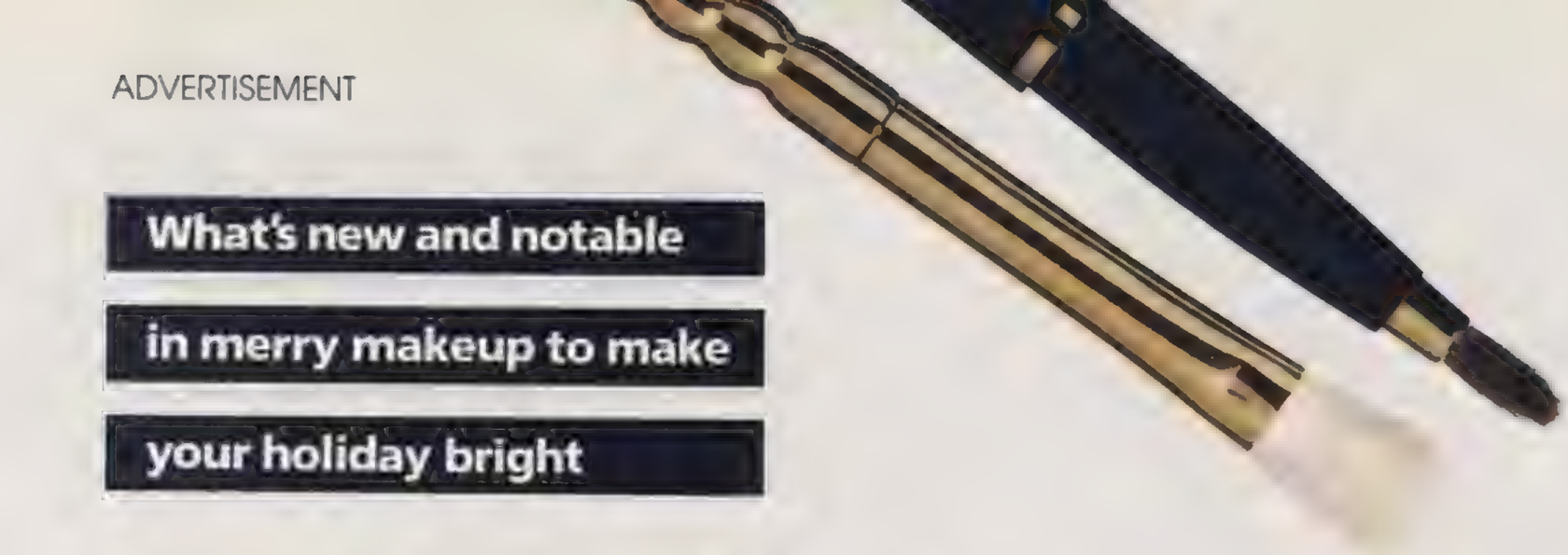

SPIRITED ORNAMENTATION

BRUSHES

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Photography: Olof Wahlund

The news in makeup now highlights a wonderland of options and possibilities. Yves Saint Laurent Beaute takes an extravagant stance on the subject with looks that come decked in drama. Because what works in this season of excitement is a sense of color as ornament.

● The key to getting off to a spectacular start is in your choice of foundation. The Beaute experts at Yves Saint Laurent point out that the best foundation is one that offers a balance of benefits. The perfect choice, just in from Paris for its American debut, Yves Saint Laurent Liquid Creme Foundation. Five elegant shades that give the complexion a sheer, natural finish and glow.

● Facecolor is, of course, the real focus for the holidays to come. The element of difference here—an all-out creative approach: achieving special effects with textural touches and ornamental flair.

● For the eyes, a designer's touch—the Yves Saint Laurent signature "tear drop" drawn at the corner of the eye with an eye pencil and then colored in with eye shadow duo in tone-on-tone.

● For special effects with lash color—black or brown mascara on the lashes first and then Yves Saint Laurent drama with Marine Blue mascara applied only on the underside of the top lashes and on lash tips.

● Use color with festive flair to make your holiday outlook bright. Work dramatic eye colors into a creative harmony on the eyelids with eye shadow powder duos that could only be from Yves Saint Laurent...purple with violet...navy blue with robin's egg...tone-on-tone bronze for holiday sparkle.

OPULENT ORNAMENTATION FROM

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VOGUE

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WAYNE MASER

"I don't photograph fashion," says Wayne Maser, "I photograph women. When I started out in this business I knew that the only way to do it right was to get to know *fashion, how to use it, how to move it, how to make it visual. But essentially, it comes down to understanding women. Fashion comes and goes. Women remain." Maser's "Racing Colors," which brightens up the center of this month's issue, is the kind of shoot he loves. "Lots of action, lots of movement, lots of women."*

BARBARA LIPPERT

Nothing is sacred to Barbara Lippert, critic for Adweek *and author of "Send in the Wimps." "I hope it doesn't sound pompous," says the very unpompous Ms. Lippert, "but what I do is analyze the selling of culture, and the eighties is a time when cultural and advertising values match more than ever. It's a decade that's rendered the term 'sellout' strangely quaint."*

"Differences are the stuff of criticism, and publishing yourself and writing for big American glossies are two different worlds," notes Australian-born art critic Paul Taylor. But then these are two worlds he knows well. After founding Art & Text *magazine in Melbourne*

PAUL TAYLOR

in 1980, he came up from Down Under four years later to cast a cool eye on the overheated Manhattan art scene. "Growing up in Australia breeds ideas. Living in New York City helps get them into people's heads." Taylor writes this month on Jenny Holzer.

Center and bottom: JONATHAN POSTAL. Top: CHRIS CALLIS

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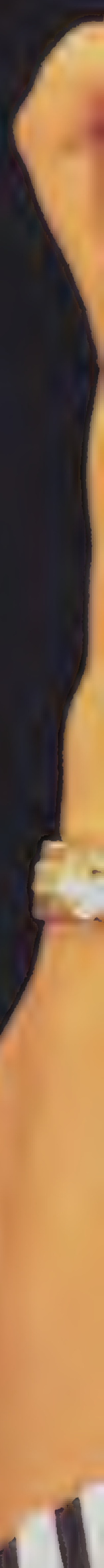

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VOGUE'S View

Ornamentation reigns: the Elizabethan look heralds a return to brocade boots and jewels; the twenties revival ushers in Art Deco dresses; equestrian references set the pace from Moschino to Blass

View Editor:
Laurie Schechter

The new jewel standard: *above*, Gerald Yosca's heraldic pin. *Right*, gem-studded pins from Isabel Canovas.

PATRICK DEMARCHELIER. Hair by Didier Malige for Jean Louis David; makeup by Bobbi Brown for Oribe at Parachute

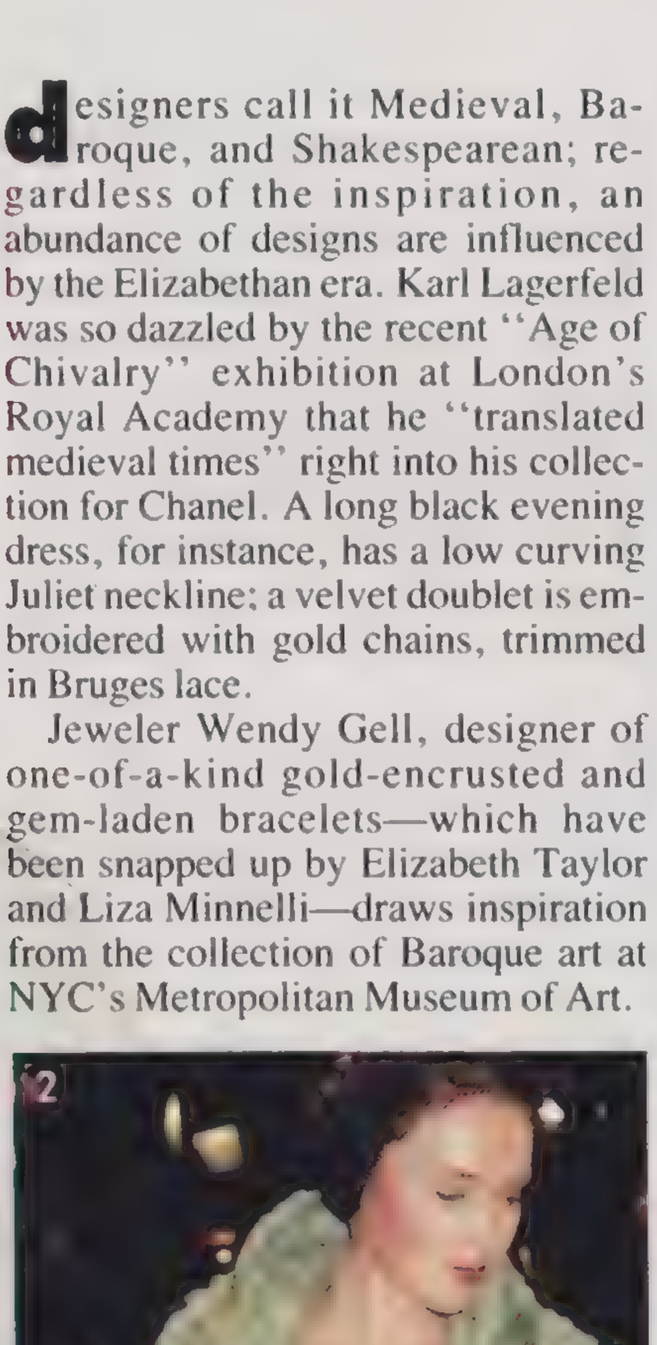
View

The romantic spirit of the Elizabethan age—high-collared blouses, gilded boots, jewelled cuffs

designers call it Medieval, Baroque, and Shakespearean; regardless of the inspiration, an abundance of designs are influenced by the Elizabethan era. Karl Lagerfeld was so dazzled by the recent "Age of Chivalry" exhibition at London's Royal Academy that he "translated medieval times" right into his collection for Chanel. A long black evening dress, for instance, has a low curving Juliet neckline; a velvet doublet is embroidered with gold chains, trimmed in Bruges lace.

Jeweler Wendy Gell, designer of one-of-a-kind gold-encrusted and gem-laden bracelets—which have been snapped up by Elizabeth Taylor and Liza Minnelli—draws inspiration from the collection of Baroque art at NYC's Metropolitan Museum of Art.

1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1., 2. Tudor ruffs for the 1990s—by Romeo Gigli for Callaghan. 3. Baroque "gold" and Venetian glass cuff by Wendy Gell. 4. Agnès B.'s panne velvet jacket and "jester" skirt.

5. Elizabeth I inspired a nation; now she inspires fashion designers—such as Eric Beamon, who created the bracelet of faux pearls, 6, as an homage to QEI's signature pearls. 7. Wendy Gell's cuff of semi-precious stones takes its cue from Baroque art.

Even no-frills modernists such as Agnès B. are suddenly whipping up panne velvet doublets, "jester's" caps, and skirts made of gold organza edged with tiny bells. Not one to always take a dictate seriously, however, Agnès B. showed some of these clothes irreverently: with tennis sneakers.

Shoe designers also pay tribute to the Elizabethan era—an age when the term "pumps" was coined, and the vogue for the boot scaled new heights—literally—by reaching to the knee or above. Susan Bennis Warren Edwards's low-heeled, knee-high boots, for instance, echo the typical Elizabethan boot shape.

Some designers are inspired more by Elizabethan fabrics than by Elizabethan shapes. Jean Paul Gaultier evokes Shakespearean knights with his fleur-de-lis print, but translates it into leggings, for the modern-day woman. —PAGE HILL STARZINGER

("View" continued on page 108)

8. Elizabethan men's clothes inspire modern-day designs for women. Karl Lagerfeld's velvet doublet and velvet shorts for Chanel. 9. Susan Bennis Warren Edwards's swashbuckling boots—perfect for Mercutio.

Beyond accessories: jewels are now a focal point of dressing

1

2

3

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5

6

Truly fashionable women no longer need to travel with a king's ransom worth of jewels, or with a personal diamond bearer. That's because shimmering diamonds, rubies, and sapphires have already been stitched onto everything from hats and shoes to bustiers. London designer Alistair Blair presented one customer with a black velvet dress so dripping with jewelled necklaces that she cried, "Who needs Cartier?"

At Charles Jourdan, a gold-jewelled handbag appears in the shape of a crown. Patrick Kelly sews giant pearls to a black knit evening dress and around the heels of black suede pumps. Jewels scatter across a quilted black leather evening bag from Moschino. And prints of gem-encrusted *flaçons* turn up on the best Hermès scarves. —ASHLEY GRIFFIN

("View" continued on page 116)

1. A Cinderella shoe from Susan Bennis Warren Edwards. 2. Dana Deatheridge's jewelled bustier. 3. Yves Saint Laurent's "crystals." 4. A treasure scarf, from Chanel. 5. An Alistair Blair dress with jewelled neckline. 6. Countess Cis Zoltowska's jewel of an evening bag.

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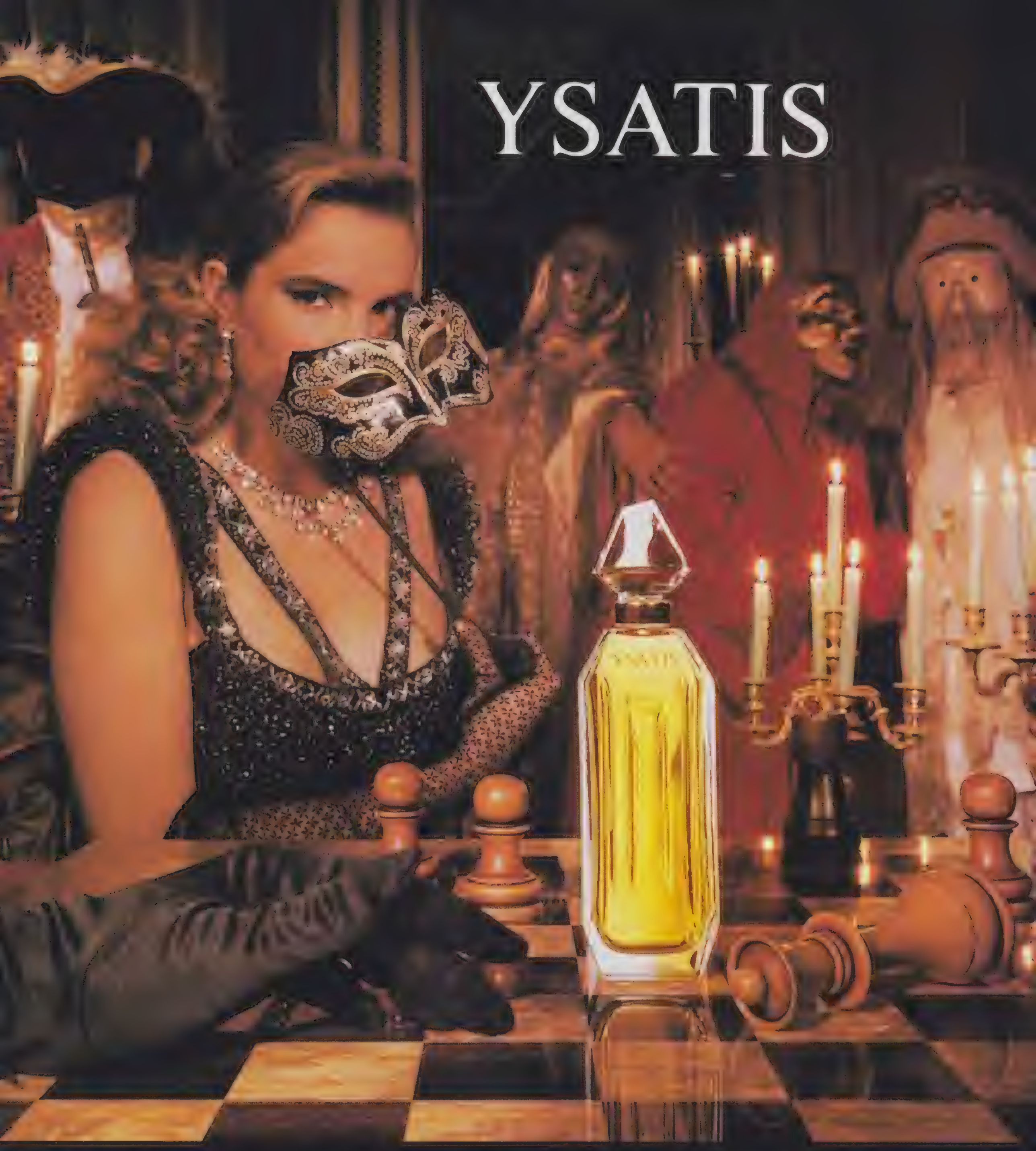

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The twenties roar back

Time: 10 P.M. Place: a smoky bistro with Art Deco lamps and Folies Bergère posters. Jazz rings out from a Chickerin piano. Paris in the twenties? No, New York City in the eighties. Tonight and every night at Jean-Claude Baker's restaurant, Chez Josephine, named for his famous mother.

Across cultural lines, from nightlife to literature to fashion, distinctions between twenties and eighties are blurring. Manhattan hoteliers Steve Rubell and Ian Schrager are reviving the twenties concept of "lobby socializing" with their latest project, the Royalton, complete with library, sitting area, and billiards room. "Back then, *(Continued on page 122)*

1. Madonna in *Bloodhounds of Broadway*. 2. Wendy Gell's jungle cuff à la Josephine Baker. 3. Sisley's flapper style. 4. A La Revue Nègre poster. 5. Calvin Klein doesn't look back—but his wedding dress looks twenties. 6. Oliver Peoples' shades.

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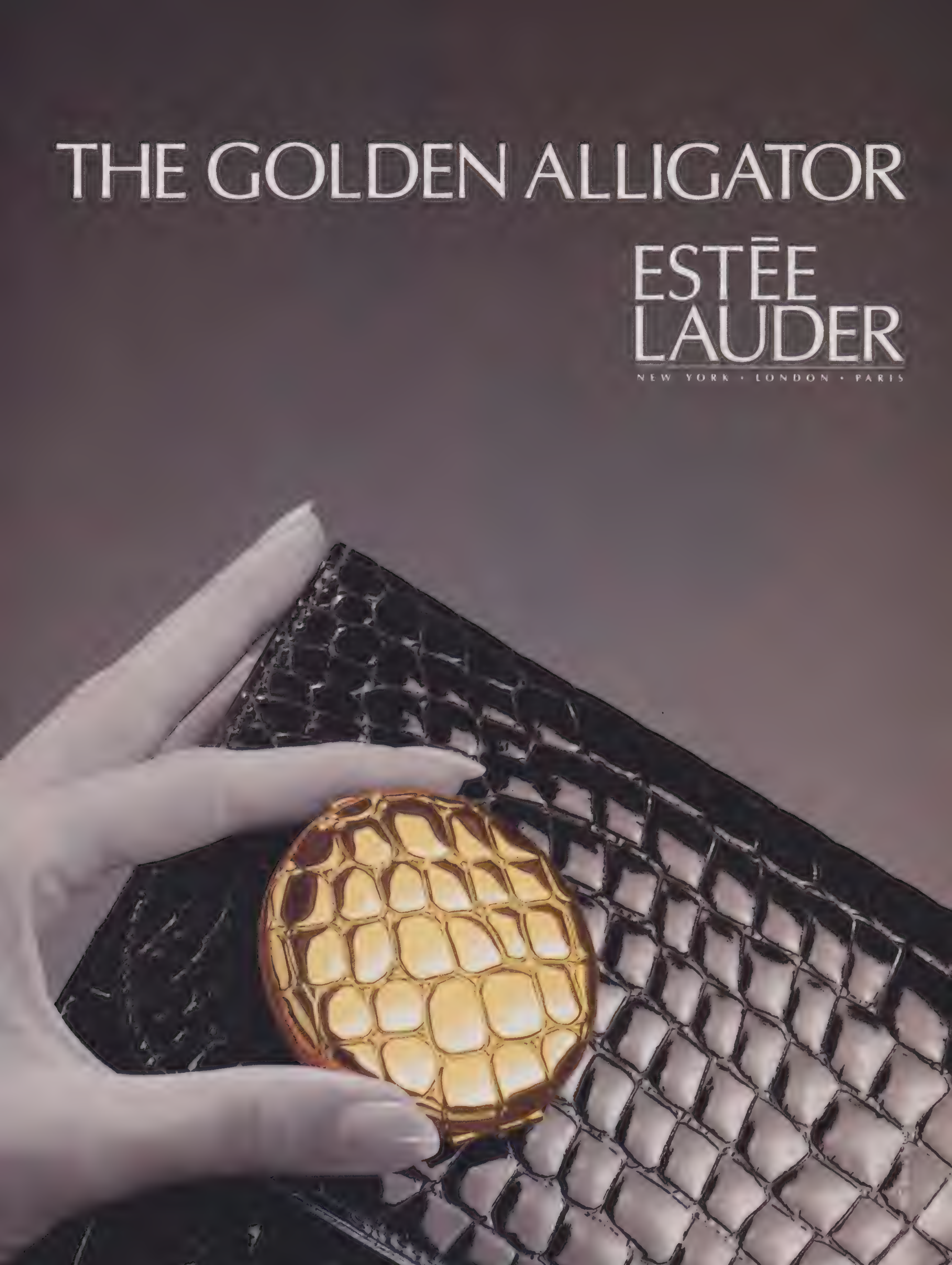

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View

"Think of the classic flapper dress," says designer Sylvia Heisel, "you can dance in a dress like that!"

(Continued from page 116) people used lobbies for meals, tea, and meetings," says Rubell, "we've made ours a twenty-four-hour gathering place."

Fashion designer Sylvia Heisel, who peruses twenties photographs for inspiration, does straight, sleeveless chemises in her latest collection. "It's the ultimate pared-down look," says Heisel. "Very linear, very twenties." The costume designer for *Bloodhounds of Broadway* thought so, too. She approached Heisel to create something red and daring for star Madonna. Designer Fabrice has also caught twenties fever, stitching up flapper gowns in silk exclusively for Barneys New York. Across the country, Los Angeles designers Dennis and Larry Leight have created a stir as well with re-creations of vintage twenties glasses; Oliver Peoples' shades are worn by every star in town.

7

Why the resurgence of twenties style now? Some, like Jean-Claude Baker, see it as a reaction to an impersonal world. Christian Lacroix and Jackie Onassis view his place as a refuge, he says: "A twenties club is comforting. Clubs of the seventies were too metallic, cold."

On a design level, Heisel sees it more simply: "In the twenties the ease of dressing was new," she says. "People still want that sense of ease in their wardrobes today." —HELEN LEE

("View" continued on page 132)

8

9

7. She was all the rage! Clara Bow in the 1926 movie *Kid Boots*. 8. Twenties lines by Carolyne Roehm. 9. Susan Bennis Warren Edwards's Art Deco shoe.

7 PIERRE SCHERMAN; 8 MARCIA STEPHENSON

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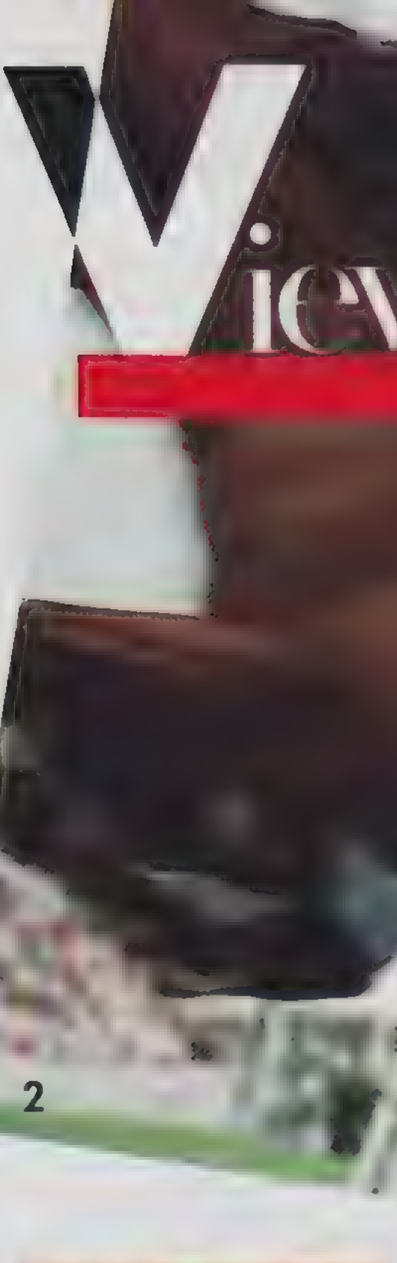
ADRIENNE VITTADINI

View

Well-bred style: designers go equestrian

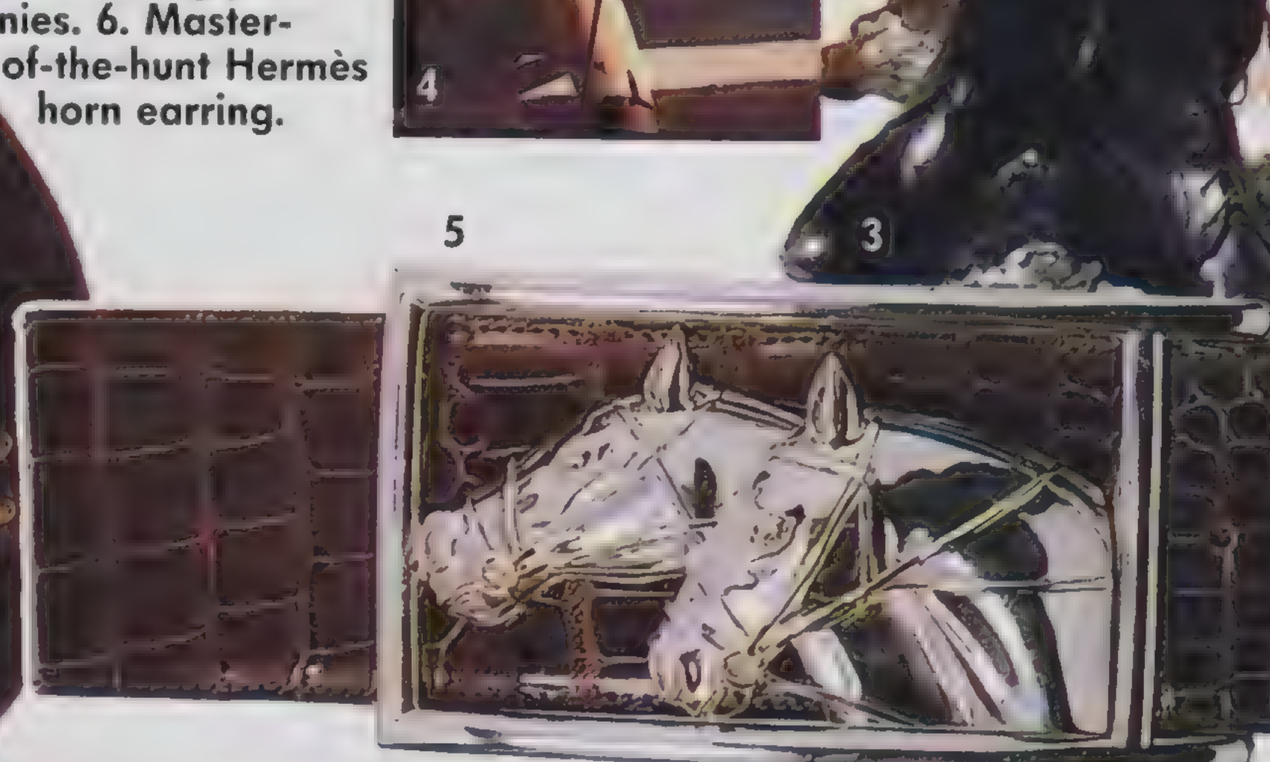


Coco Chanel began the craze for riding clothes by donning jodhpurs with a silk shirt. Ralph Lauren made the polo player a status symbol. Today, Cornelia Guest and Paul Simon peruse Manhattan's M.J. Knoud for breeches and waistcoats. The irony? Simon doesn't ride and Guest, a well-known horsewoman, has been spotted in hers on city streets. Now, designers have caught on, and equestrian references show up in collections. Once a sign of "good breeding," riding clothes still seem to elevate the wearer's status. "In old movies, if the heroine was a 'lady,' she was also an equestrian," says Bill Blass. "Think of Katharine Hepburn in *The Philadelphia Story*." At Charles Chevignon, jodhpurs show up in khaki cotton. Gucci's riding boot is alligator. And horseman Barry Kieselstein-Cord's accessory collection features stirrup earrings, fox rings, and boot pulls in horn and sterling. —HELEN LEE

1. Bill Blass jacket with velvet hunt collar. 2. The real thing: Hampton Classic horsepower.

3. Moschino's not-for-riding shorts. 4. Moschino's riding regalia—jacket, pants done up for the street.

5. Barry Kieselstein-Cord belt with sterling polo ponies. 6. Master-of-the-hunt Hermès horn earring.



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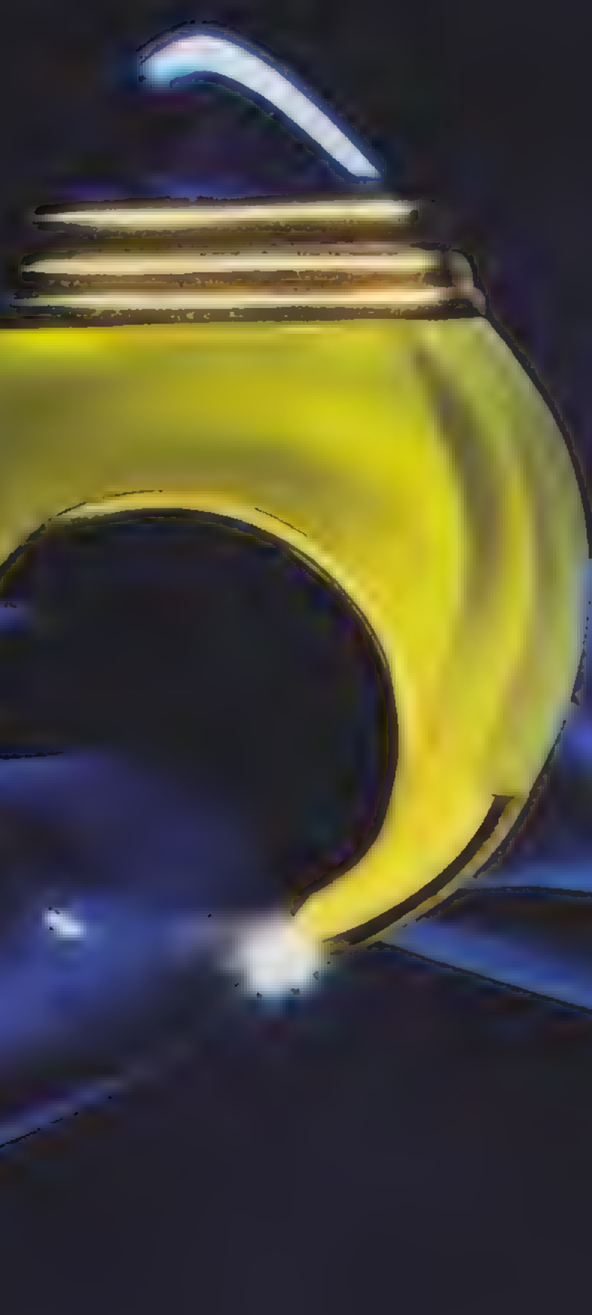

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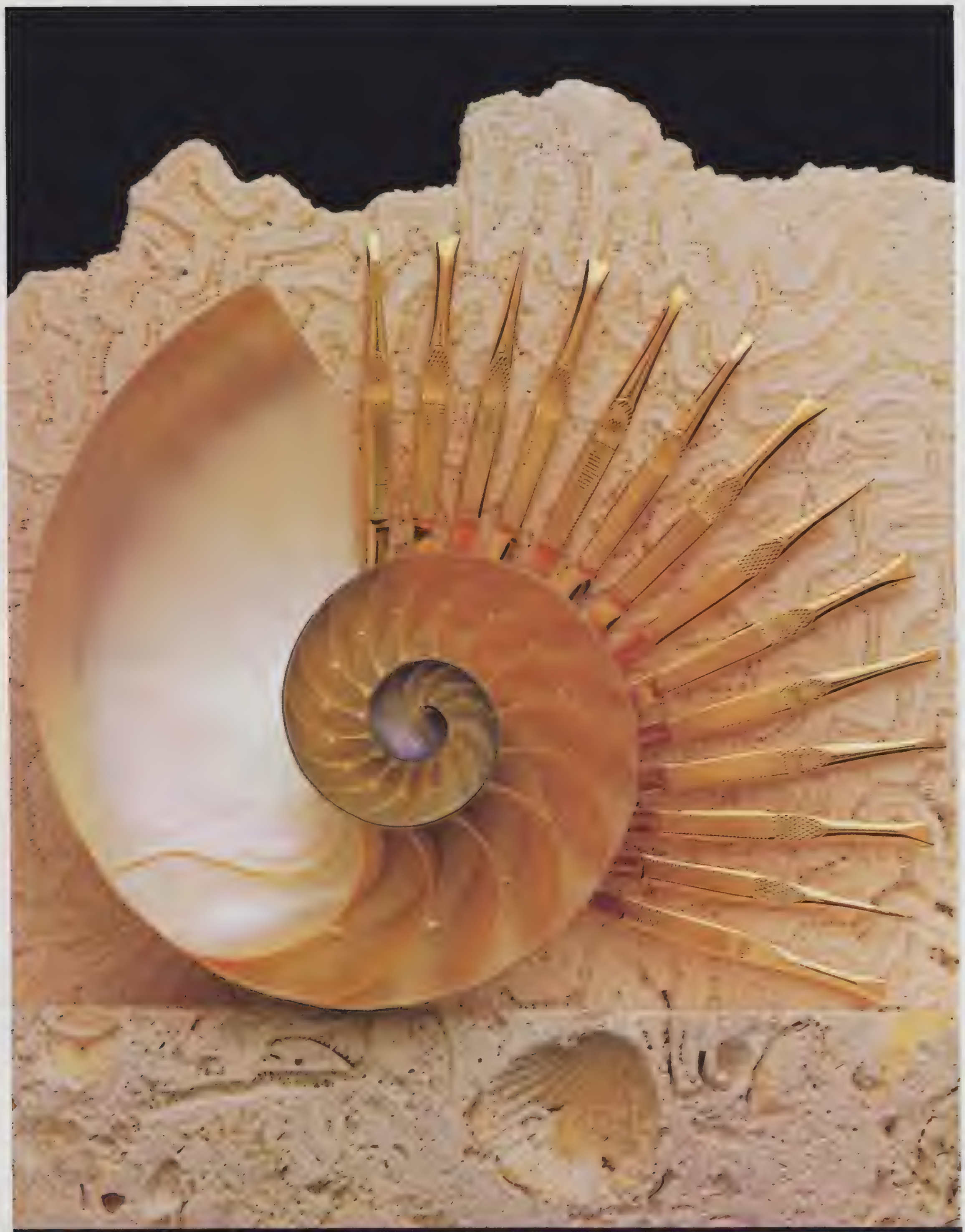

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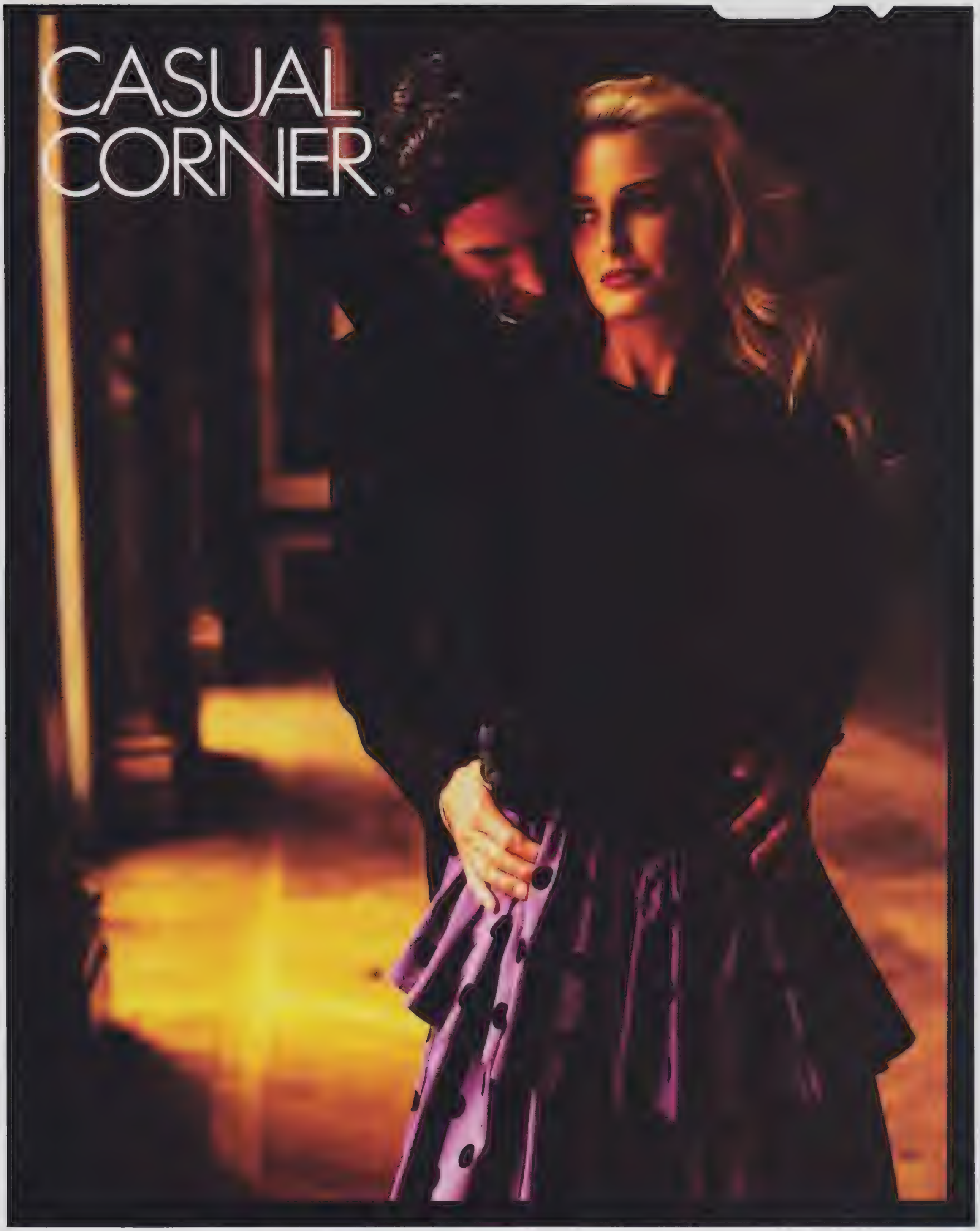

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4A. Cultured mabe pearl and diamond detachable pendant ..... $570.
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4C. Cultured mabe pearl and diamond earrings .. $880.
4D. Cultured pearl bracelet ..... $1,660.
4E. Cultured pearl, sapphire and diamond pin ... $590.
4F. Cultured pearl, sapphire and diamond earrings ..... $635.
4G. Cultured pearl, sapphire and diamond ring .. $490.
4H. Cultured pearl, emerald and diamond ring .. $565.
Available with sapphire and diamonds ..... $540.
Available with ruby and diamonds ..... $465.
4J. Ruby and diamond earring jackets ..... $570.
With cultured pearl studs ..... $630.
4K. Sapphire and diamond earring jackets ..... $570.
Available with emerald and diamonds ..... $715.
4L. Cultured pearl and emerald ring ..... $360.
Cultured pearl and ruby ring ..... $270.
Cultured pearl and sapphire ring ..... $270.
4M. 18 karat emerald and diamond earring jackets ..... $2,320.
(cultured pearl studs not included)

4N. Emerald and diamond earrings ..... $965.
Ruby and diamond earrings ..... $715.
Sapphire and diamond earrings ..... $715.
4P. Cultured pearl and sapphire pin ..... $630.
4R. Cultured pearl and sapphire ring ..... $350.
4S. Cultured pearl pin .. $410.
4T. Cultured pearl ring ..... $280.
4V. Cultured pearl earrings ..... $530.
4W. Cultured pearl bracelet ..... $1,370.

All in 14 karat gold.
• Pearls not included.

6A. Amethyst and diamond ring ..... $770.
6B. Amethyst earrings .. $500.
6C. Amethyst and diamond detachable pendant ..... $540.
6D. Amethyst and cultured pearl ring ..... $300.
6E. Amethyst and cultured pearl earrings ..... $330.
6F. Cultured pearl, blue topaz and diamond earrings ..... $1,095.
6G. Blue topaz and diamond earrings ..... $765.
6H. Blue topaz pin ..... $600.
6J. Blue topaz earrings ..... $300.
6K. Blue topaz ring ..... $480.
6L. Blue topaz and diamond earrings ..... $1,330.
6M. Blue topaz and diamond ring ..... $725.
6N. Cultured mabe pearl ring ..... $460.
6P. Cultured mabe pearl earrings ..... $720.
6R. Cultured pearl and diamond earrings ..... $600.
6S. Cultured Biwa pearl and diamond ring ..... $365.
6T. Diamond ring ..... $435.
6V. Cultured pearl and diamond ring ..... $610.
6W. Cultured pearl bracelet ..... $890.
6X. Cultured pearl ring ..... $250.
6Y. Cultured pearl earrings ..... $310.

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beauty

The real cost of looking good

What does it take today to look fit, vital, healthy? The modern answer is not lots of money or time, but services you can count on

By Dorothy Schefer

The beauty business used to be recession-proof; five dollars bought a woman a new lipstick when she couldn't afford a new dress, and it made her feel like a million. But times have changed. And so has the business of beauty. Although you can still buy lipstick for three dollars (Cover Girl, Maybelline), the average lipstick now sells for seven, with Chanel and Yves Saint Laurent (both fifteen dollars) at the top. Beyond pricing, though, women themselves—their needs and interests—have changed. Women may make more money, but they have become more discriminating spenders. And as their disposable income grows, time to spend it shrinks. One result: a demand for better service and convenience. Skin-care *(Continued)*

Makeup, skin/hair care, fitness are all competing for a woman's time and money: for today's woman, beauty means setting priorities

JIM VARRIALE. Hair, Shunji for Salon 3757; makeup, Mary Greenwell

beauty

The real cost

(Continued from page 157) companies are responding: Christian Dior's Institut de Beauté is now offering facials at some Nordstrom stores. Lancôme also has skin salons in department stores, too. As fitness continues to influence beauty, today's focus is more on maintenance, less on makeup.

How much women spend to look good depends on their age, where they live, and whether or not they go out to work. One woman on the East Coast estimates she spends about $1,500 a year on exercise and $3,000 on beauty upkeep, which includes $300 for haircuts, $800 for haircolor, $800 for manicures, $100 for pedicures, $75 for waxing, and between $700 and $1,000 on makeup. Her twenty-five-year-old daughter gauges her expenses at $1,500 a year—$900 for a health club membership, $600 on beauty/hair.

For the new breed of executive woman, maintenance is a substantial investment and part of her business style; for some executives, in fact, an important perk is a contract that covers the cost of image upkeep and exercise. Television newscasters can write off maintenance as a tax deduction; actresses like Cher have the cost of a personal trainer written into movie contracts. Other women are willing to pay a hefty price for upkeep—some reportedly as much as a quarter of their income.

Makeup Regardless of her income, a woman today is a one-stop shopper. She picks up what she needs where she happens to be. If she's clothes shopping at a department store, she'll buy her skin-care products there, too. If she's at a drugstore or mass outlet, she's likely to pick up hair-care products or makeup also. One advantage of department stores: beauty consultants regularly attend cosmetics company seminars and are well-versed in their products. A potential drawback, however, is that some know—and sell—only one line of cosmetics, which means a customer has to shop one brand at a time rather than, for instance, mixing and matching brands to stay in one color family. An interesting new concept to counteract this will begin appearing in stores this year, as Revlon brings nine of its brands together behind one counter.

Skin care American women spent nearly $155 million on sunscreens and sunblocks last year, up about 30 percent from the year before—a clear indication that what women are after today is head-to-toe protection. Skin care can be expensive. Erno Laszlo estimates that the initial investment in its five-to-eight product regime is $200. Refills (needed twice a year) can cost a woman an additional $425. One advantage of an investment in Laszlo products: the regime is computerized and available most everywhere in the world, a boon to women who travel. Women often keep duplicates and/or triplicates of skin-care products in the office, health club locker, travel bag—which adds to their expense (and makes the need for mini-sizes apparent). But there are good cost-cutting alternatives, favored even by women who can afford higher-priced products: among them, Johnson's baby oil for removing makeup, Nivea Creme for moisturizing, Dickinson's Witch Hazel for freshening.

STEVEN MEISEL. Hair, Oribe/Oribe at Parachute, makeup, Laura Mercier for Trish McEvoy. Details, last pages

It is a fact of life for women today that as disposable income grows, time to spend it shrinks. One result: a demand for better service.

Factored into skin care are facial treatments (done at home or professionally) and regular visits to a dermatologist, some of whom now supply patients with over-the-counter skin-care basics (soap, moisturizer, skin lotion). Is it less expensive? Probably. New York City dermatologist Robert Auerbach, M.D., charges his patients $1 for one bar of soap (Basis facial-size soap is around $1.59), $2-$4 for moisturizer (Elizabeth Arden's Visible Difference Refining Moisture Creme is $23.50), $5-$6 for sunscreen (Coppertone Face SPF 15 is about $4.25).

What about professional facials? Prices vary widely, and the cost depends on whether it is a single treatment or part of a series. Women who have facials tend to have them regularly, "every three or four weeks," says Kathryn Klinger, president of Georgette Klinger, Los Angeles, where a series of six facials runs $300, at an overall savings of $60.

Facials

Kenneth Salon, New York City	**$50**
Vera's Retreat in the Glen, Los Angeles	**$45-65**
Aida Grey, Beverly Hills	**$50-75**
Georgette Klinger, Chicago	**$60-116**

At Dr. Ronald Sherman/Trish McEvoy Skin Care Center in New York City, a busy woman can be in and out in under one hour. McEvoy offers no-nonsense cleansing facials ($75-90) as well as other services, such as waxing, that can be performed at the same time. An added plus: because a facial at McEvoy can include a visit to dermatologist Ronald Sherman, M.D., the treatments may be covered by health insurance.

Hair: cuts, care, color While most women today reject the notion of weekly wash-and-sets, they still invest a lot in hair care. Women look to hair salons to provide regular cuts, conditioning, and color, as well as occasional comb-outs, mostly for evening. Inflation has occurred: prices for haircuts have risen more than 50 percent since 1984.

Affluent women living in certain areas of the West Coast (particularly Hollywood and Beverly Hills) spend more than women in other parts of the country. And some, according to the manager of the Aida Grey salon in Beverly Hills, spend hours in the salon, having everything done from hair to nails. But, elsewhere, women seem to be limiting their time in salons to essentials, using styling tools and products at home and coming into the salon for cuts and to try different kinds of color.

Color is a growing part of hair maintenance today. New York City color pro Louis Licari, who colors the hair of Faye Dunaway and Kelly Klein, among others, has his own salon on Madison Avenue, where single-process color runs between $55 and $65; highlighting begins at $125. On average, women spend between $100 and $250 per visit. "Women are willing to pay more for color," says Licari, "but they don't have to come as often. Color today is an investment; it will last a full three months."

Single-Process Color

The Glemby Salon at Magram's, Burlington, VT	**$8-30**
The Glemby Salon at Dayton's, Fargo, ND	**$15-33**
Georgette Klinger, Beverly Hills, CA	**$50**
Pipino-Buccheri, New York City	**$60**

As women become more time- and service-conscious, there's likely to be a resurgence of full-service salons, offering everything from haircuts to pedicures. Another option is personal service at home: almost any expert will make house calls; haircuts from a top salon stylist range from $70 to $200.

Nails Attention to nails is a perfect example of the new grooming, the desire among women to achieve a polished image. Last year, the nail-care category reached $750 million, almost double what it did seven years ago. Last year, salon services, coupled with sales of do-it-yourself products, increased almost 25 percent; but that's just part of the picture. Nail salons are opening at the rate that cookie stores once did; and although experts point out that these storefront nail salons (and the cosmetologists who run them) require no licensing, they do offer the ultimate convenience—walk-in service at bargain prices. One caveat: be sure the manicurist knows what she's doing and that nail implements are cleaned after use. Even better: take along your own manicure implements, a growing trend among women concerned about the minimal risk of picking up infections.

Many women have standing manicure appointments every week, every two weeks to a month for a pedicure. Manicures—and money spent on them—can be stretched by reapplying fresh polish at home. The cost of an at-home manicure set is comparatively low. Best buys: Cosmyl's for hands and feet (about $25); Revlon's implements (these come with a lifetime guarantee).

Nail Products

	Remover	*Polish*
YSL	—	**$11 (.4 oz.)**
Dior	**$5 (2 oz.)**	**$9 (.5 oz.)**
Chanel	—	**$10.50 (.33 oz.)**
Lauder	**$4 (2 oz.)**	**$6 (.5 oz.)**
Revlon	**$2.75 (8 oz.)**	**$3.25 (1 oz.)**
Cover Girl	—	**$1.85/$2 (1 oz.)**
Cutex	**$.89 (2 oz.)**	**$2 (.45 oz.)**

(Continued on page 160)

beauty. The real cost

(Continued)

Nail Services

	Manicure	*Pedicure*
Glemby Salon at Meier & Frank, Salem, OR	**$ 9**	**—**
Georgette Klinger, Beverly Hills	**$15**	**$30**
Pipino-Buccheri, New York City	**$15**	**$30+**
Glemby Salon at Bonwit Teller, Chicago	**$12**	**$23**

Waxing Waxing is another service more women are spending money on, primarily because it's the most practical method of hair removal. It's also another good example of the fitness influence on beauty needs and women's growing focus on body care, inside and out.

Leg Waxing

Salon	*Price*
Elizabeth Arden, New York City	**$50-55**
Aida Grey, Beverly Hills	**$40**
Georgette Klinger, Palm Beach	**$50**
Dr. Ronald Sherman/ Trish McEvoy Skin Care Center, New York City	**$55**

Exercise Although statistics of the total amounts women spend on exercise don't yet exist, one fact is certain: 69 percent of Americans are now working out regularly (up from 54 percent two years ago). The increasing amounts of money we spend on fitness dressing and at-home equipment is a clear indicator of the growing importance of exercise: in 1987, $401.2 million on aerobics shoes; in 1986, $424.3 million on stationary bikes. In the case of the latter, over a 90 percent increase in just three years.

Fitness Dressing	**Sales for 1987**
Leotards/bodysuits	**$132.3 million**
Warm-up suits	**$480.3 million**
Sweatshirts/tops	**$924 million**
Walking shoes	**$511.5 million**
Aerobics shoes	**$401.2 million**

(Continued on page 166)

BRUCE WEBER. Hair by Didier Malige for Jean Louis David; makeup, Bonnie Maller

On Isabella Rossellini: a more natural, less complicated look, reflecting a whole new approach to beauty and fitness

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Beauty

The real cost

(Continued from page 160)

At-home equipment	*1986*	*1983*	*% increase*
Stationary bikes	**$424.3 million**	**$221.4 million**	**91.6%**
Rowing machines	**$217.2**	**$ 64.2**	**238.3%**
Treadmills	**$ 85.3**	**$ 42.3**	**101.7%**

The real cost of exercise is hard to figure. Some health clubs require a membership fee, others charge yearly rates. Cardio-fitness—a group of executive fitness centers in New York City and Chicago that get one in and out in under an hour—costs $1,295 a year and offers unlimited use. If you use the gym three times a week, that works out to a reasonable $8 per session. There are all kinds of deals—and specials—when it comes to health clubs; read the fine print carefully. Here, what gyms charge:

Gyms

Club	*Fee*
Combined Fitness Center, Chicago	**$540/yr.**
The Sports Club/LA, Los Angeles	**$950 initiation + $85/monthly**
Gold's Gym, Venice, CA	**$295/yr.**
The Aerobics Activity Center, Dallas	**$900/yr. men; $700/yr. women**

A growing gym service offered at most full-service salons: massage. Many women schedule a weekly massage—the ultimate feel-good treatment—as part of their overall fitness regimen.

Massage

Salon	*Price*
Elizabeth Arden, New York City	**$45**
Aida Grey, Beverly Hills	**$40**
The Sports Club/LA, Los Angeles	**$50**
Combined Fitness Center, Chicago	**$50**

A more popular but more expensive option: one-on-one training with a pro at a gym or at your home. The investment can be well worth it for busy women, because it saves time; trainers can program specific routines to one's needs and goals.

One-On-One Training

Club	*Fee*
Combined Fitness Center, Chicago	**$25/hr.**
The Spa at The Crescent, Dallas	**$45/hr. (for non-members)**
Jane Fonda Workout, Beverly Hills	**$25-50/hr.**
Stephanie Herman, New York City	**$50-65/hr.**

(Continued on page 168)

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Linda Evans

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New Alpha Keri Gelée with Collagen.

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COLLECTION INTERNATIONALE

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Rave reviews. Leather and fur are together again. Long slinks of mink reverse to original rare hand-paintings.

Fox bolero is hot news! Come and see why.

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COLLECTION INTERNATIONALE

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beauty. The real cost

(Continued from page 166)

Spas With more people fanatic about fitness, it makes sense that they want active vacations, too. One look at the booming spa world and you know what the fit are doing, talking about, spending their money on. Spas (there are now at least 150) are the hottest fitness business around: about twenty new ones opened last year. Women traveling on business often request that hotel facilities send masseuses or stationary bikes to their hotel rooms.

The best-run spas cost between $1,500 and $3,000 a week—and are often booked six months in advance. Many spa-goers visit three, even four spas on the circuit each year and comparison-shop by talking to other spa "addicts." For those who cannot afford the time and cost of week-long visits, some spas offer reduced rates. At the Canyon Ranch in Arizona, the weekly stay is about $2,300, but a four-day weekend is $1,300. The Doral Saturnia in Miami has a special Spa Day for $185.

Cosmetic surgery Americans spent millions of dollars on cosmetic surgery last year, much of it on liposuction, the new body-reducing technique that in the six short years since it was developed has become, according to recent surveys, the number-one cosmetic-surgery procedure. (Liposuction is not for everyone: few women are ideal candidates, and results can be less dramatic than expected; so proceed with caution.) The number-two procedure: breast enlargement. More than 94,000 women spent between $1,800 and $4,000 to have this procedure in 1986, and more than 1.5 million living American women have undergone a breast implant.

Those who aren't interested in surgery for a better body may be looking for procedures that make them look younger. These quick fixes are the newest trend—line zappers that erase wrinkles years before a woman needs her first lift. The techniques, all controversial, include injections of collagen, silicone, and the most disputed of them all, fat injections; these require repeat visits to a dermatologist or cosmetic surgeon and, in the case of collagen, a new series of treatments every few years. What it costs now to have cosmetic surgery performed in the United States:

Cosmetic Surgery
('86 national range)

Procedure	*Cost*
Face-lift	**$2,000-10,000**
Tummy tuck	**$2,000-6,000**
Rhinoplasty (nose job)	**$1,500-6,000**
Breast augmentation	**$1,800-4,000**
Breast reduction	**$2,000-7,000**
Liposuction—thighs & abdomen	**$750-4,000**
buttocks	**$500-3,000**
face	**$500-4,000**

Next on the upkeep agenda: Retin-A. If and when the FDA approves it as a legitimate antiwrinkle aid, women will be factoring its cost into their beauty budgets. A twenty-gram tube, good for almost two months' worth of application, costs about $17. Given that Retin-A has to be used with caution, requires regular dermatologist visits (as high as $75 each), and probably has to be used over a lifetime, will the results be worth the expense? You figure it out.

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Jaclyn is wearing Diamond Hard Nail Enamel and Moisture Rich Lipstick in Red Hot Red and Satin Shadow Eye Shadow in Blue Horizon and Heather

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* If not satisfied, to receive a refund, send the unused portion of Diamond Hard Nail Enamel in the original bottle, with the original cash register receipt including store name and price of product circled, to: Diamond Hard Guarantee, Box 9035, Clinton, Iowa 52736. Allow 6 to 8 weeks for delivery. Offer expires 12/31/89.

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Kim is wearing the yellow eye shadow from the ColorQuake Fall Shade Collection and Moisture Rich Lipstick in Backstage Coral. © 1988 Max Factor & Co. Also available in Canada.

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beauty

Mask madness

In the age of fast-fix skin care, masks provide the ultimate mini-facial

Masks for all reasons: for dry skin, dull hair; for men and women

Gone are the messy peels, the gloppy mud masks. Today's masks are fast becoming the most convenient mini-facials because they're easy to use. And as more and more women search for new ways to protect and nourish skin and hair, cosmetics companies are either introducing new masks or reformulating old ones.

Used weekly, masks can temporarily improve skin's appearance. "Almost every mask refines and tightens skin to give the appearance of smaller pores," says NYC skin-care consultant Diane Young. "These benefits last anywhere from several hours to a few days."

Before choosing a mask, it's important to know your skin type and needs. An initial consultation at a skin-care salon can help determine skin priorities, as many women tend to waste a lot of time and money sampling products on a trial-and-error basis until they find one that works.

Hydrating masks, which are now out for all skin types, plump up skin, give it a rosier cast (Dior makes one for sensitive skin). Clay-based masks—such as those from Shiseido, Aida Grey, Elizabeth Arden—absorb excess oil; some even help to treat acne (two to try: from Neutrogena, Sothys). Exfoliating masks (from Trish McEvoy, Biotherm) contain tiny grains that remove dead skin cells; but women should use them gently as vigorous rubbing can irritate skin. Some masks simply freshen, tone, such as those from Chanel, Rene Guinot.

As more men become increasingly skin-conscious, there are masks specially designed for them—to cleanse, exfoliate (from BPH Masculus).

Besides being vehicles for a variety of topical treatments, masks now have more innovative delivery systems. Revlon's Respirar, a clear gel, provides concentrated moisturizing benefits in only ten minutes. Princess Marcella Borghese's Fango Bianco masks come prepackaged to up convenience; just press the ready-made mask against skin to soothe, soften.

No longer just for the face, new spot therapy masks hydrate thighs, throat, breasts (Borghese's body wraps). And hair masks, too, are becoming convenient at-home treatments because they can temporarily improve the look of hair by smoothing hair's cuticle. "But they should only be used on a monthly basis, as overusing these treatments can cause hair to become limp, dull," says Mary Ellen Brademas, clinical assistant professor of dermatology, New York University Medical Center. Two masks designed to boost shine are out from Estée Lauder and Bain de Terre. Michael Mazzei of Nubest & Co. has even developed a hair mask to facilitate styling.

("*Beauty*" *continued on page 186)*

Left, CONSTANCE HANSEN *Right,* MICHEL COMTE

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Your legs feel better with that lovely lift from Sheer Elegance Silky Support® pantyhose. So sheer, so silky, you can wear them even on the dressiest occasion.
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She felt his fingertips brush her shoulder.

"I know it sounds trite, but haven't we met before?"

It was a voice that had echoed in her mind for the last month. She tried not to turn too quickly.

"It was Rome...the Eden," she said simply, afraid her voice might sound too eager.

"They gave you my key by mistake...we briefly shared the same room," she added.

"Yes!" he said, finally, as if he had thought about it often. "Too briefly."

THE BROADWAY

GUCCI
NOBILE
for men

Long-hair options, here on actress Jami Gertz, of *Less Than Zero* and *Mismatch*. *Top*, for day, Jami likes her hair blown dry to remove its natural curl. *Middle*, simplicity at night: brushed back, held with gel. *Right*, in a topknot for day.

beauty

Long hair: the frill is gone

How to update the long-hair look? Top NYC stylists John Sahag and Benjamin say that fuller, freer sixties shapes are giving way to neater, more controlled styles. For women with straight hair, control may mean blow-drying hair first, then adding a few drops of lightweight hair oil or brilliantine to add sleekness and shine. Controlling curly hair starts with the right cut. For a leaner line, Sahag straightens curls with a blow dryer before cutting. "You can carve more precision into the cut," says Sahag. "And detail counts—even on the curliest hair." Afterwards, a light gel weights hair, reduces volume.

Other options? Benjamin likes long hair "with a center part, narrow and flat. A blunt cut is too severe." To achieve a softer line—great against fashion's new bright colors—he thins hair ends. —**HELEN LEE**

Style boosters

Slicked back, clean, and simple—well-dressed heads from Paris to New York are wearing France's Phytoplage, an herbal oil that's the rage among stylists. Marketed as a sun-protectant for hair, it grooms without hardening or drying. International travelers bring Phytoplage home in suitcases; it's also available in the United States at Cambridge Chemists, New York City; Jacques Dessange Paris Coiffure, Houston, Texas.

And what other styling aids are making headlines? Kiehl's Extra-Strength Styling Gel, an alcohol-free formula that conditions and holds. Also from Kiehl's, Creme with Silk Groom is becoming a classic. Originally formulated with free-lance hair pro Christiaan for styling models' hair on photo shoots, it moisturizes and gives hair luster. And from Sebastian's Systema line, Hold and Mold sprays in body, and offers another important feature—it contains sunscreens, too. —**H.L.**

("Beauty" continued on page 190)

MAKEUP, HAIR, STYLING: Sally Hershberger, makeup; George Newell [illegible]

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Beauty

Power props: style to go

Hot new tools, *left (top to bottom)*: electric brush, Clairol; detangling comb, La Coupe, NYC; mini-dryer, Clairol.

They're everywhere—in gym bags and purses, suitcases and lockers. Today's power props are fueled by the latest technology and geared to match a woman's fast pace. Curling irons are among the first hair appliances to take advantage of butane disposable cartridges and refills—a technological breakthrough that may ultimately replace batteries and cords. (From Braun: the Independent 2000, complete with cartridges, around thirty dollars; and the Clicker, which like a cigarette lighter takes butane refills, around twenty dollars.)

Although other hair tools are still relying on traditional energy sources, they are being scaled down to enhance flexibility and travel-ability—for a quick pick-me-up before stepping off a plane or a style switch before an evening out. (Among the best minis: Conair's Spritz Iron, about ten dollars; Clairol's Benders, about thirty dollars; Vidal Sassoon's Cordless Brush, about twenty dollars. In addition, Conair is striving to take the compact product trend one step further—in the works, a hair dryer that fits in a pocket.)

"It's obvious," says John Sahag, of John Sahag Salon, New York City, "that women want practical, efficient styling tools. But these products—curling irons and benders—should revive and enhance what you already have." However, the bottom line is this: no matter how good the hair tool, it's expertise that makes a difference. "Some people are marvelous with their hair, while others are hopeless," says Kenneth, of Kenneth Salon, New York City. "New products come along that are terrific aids, but they're not for everyone."

Maybe not. But for the woman who rushes from appointment to appointment (and what woman doesn't?), these high-powered mini-hair tools may offer practical and, more importantly, fast styling solutions.

("Beauty" continued on page 192)

Left, CONSTANCE HANSEN. *Right,* MICHAEL HASBAND. Hair and makeup, Pam Lampert (Jovan Kean Staff Details, pp. 190

"Gold earrings were not what I had in mind. But, when I shop, I sort of…wander. And pretty soon, I was in the jewelry department and all of a sudden, I saw them. They zapped me right in the eyes. For a few seconds, it was almost like I couldn't look away. Well, what else can you do? I tried them on, of course, and I loved them, of course, and I just…I bought them. I can't explain how really right it felt to do that. How just exactly right. And even now every time I look at them, I get that same sort of happy charge again, just as strong and good as ever."

When you really want to treat yourself,
nothing makes you feel as good as Gold.

answers...beauty

Healthier facials... man-made fans... help for cellulite?

Professional facials: what to expect

In the wrong hands, a facial can traumatize skin, worsening the conditions that one hopes to correct. An expert facial should be gentle and avoid overmanipulation of the skin. Deep cleansing is followed by tightening with lightweight masks matched to skin type.

A good facial includes massage to stimulate local circulation, relax the cutaneous nerves, and loosen up underlying muscles. There should never be any feeling of dragging or pressure. Movements to expect: stroking, starting below the chin and moving up to the forehead (no downward strokes!); *pétrissage*, gentle patting done by the facialist, who may use her fingertips rhythmically from the lower cheek to the forehead. The jawline is then relaxed by gentle probing with thumb and middle finger. The facial usually ends with *tapotement*—a light, rapid tapping that stimulates the skin, leaving it revived, rosy.

A facial isn't a cure, but it can be a soothing, relaxing way to spend sixty minutes. Don't settle for anything less. (Professional facials across the country from Georgette Klinger, Ilona of Hungary, Elizabeth Arden; and, in California, Aida Thibiant.)

Improving the look of "cellulite"

Hot air, hot water, low voltage machines, and a variety of (usually) expensive packs and potions are at work, particularly in France, to try to deflate the controversial body fat known as cellulite. Does cellulite exist and, if so, what can be done about it? Europeans (especially the French) are convinced it does. In America, however, even bariatric experts, otherwise known as diet docs, maintain that cellulite is plain ordinary fat.

Whether it's ordinary or extraordinary fat, cellulite isn't pretty; what to do? Salons here as well as in Europe offer "painless cellulite annihilation" with low electric current that causes mild muscle stimulation. This is followed by a special massage.

Because cellulite is found around unused or under used muscles, these muscles should be moved voluntarily, over and over again in regular exercise—swimming, biking, aerobics (or for those who haven't moved a leg in years, at least a daily twenty minutes of stretching)—to improve cellulite's appearance. A low calorie/low fat diet helps postpone cellulite, but only if accompanied by an exercise program.

Getting the right tan

For Sale: self-tan in a tube. Free of the sun's negative repercussions—it won't damage the skin, nor encourage premature aging. Warning: may turn skin the color of a tangerine.

Why do self-tanning products leave some women with a flawless, golden tan, while others look as if they've dabbled in orange fingerpaint?

Think of it this way: using a self-tanning product is comparable to staining unpainted wood. The final result is determined by the lightness or darkness of the wood you're staining. The lighter your natural skin tone, the greater the chance of achieving an orange cast; the darker your skin tone, the more natural looking the "tan."

The only way to know how your skin will react is to experiment with one application, preferably on a part of the body that won't be as noticeable as your face. Exfoliate (with Buf-Puf or body-sluffer) before application to create the smoothest surface.

Remember that a self-tanning product doesn't wash off, it "sluffs" off naturally. Also, realize most self-tanning products don't contain sunscreen. Be sure to use a sun-care product with high SPF *over* a self-tanning product.

("Beauty" continued on page 194)

POISON IS MY POTION

le nouveau parfum et Bath & Body Essentials
par Christian Dior

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beauty

Behind the scene

BY DOROTHY SCHEFER AND SHIRLEY LORD

Every reputable cosmetics company operates focus groups across the country, using a variety of methods to try to pinpoint why some products please and others don't. There is the one-way glass method, where customers are unaware they are being watched and listened to by marketing experts as they sample and make product choices. Another device: the counter poll, where customers are asked for on-the-spot opinions. Going a step further is Intelligent Skincare, who recently invited thirty New York-based women in widely differing careers to join an Intelligent Skincare Advisory Board. During a three-hour session, the board members—among them a realtor, cardiologist, jewelry designer, family therapist, advertising manager, computer expert, and Metropolitan Museum official—were encouraged to be vocal about their needs, likes, dislikes. What surfaced fast? A cry for products better sized for easy portability; eye pencils that don't crumble when sharpened; non-bleed lipsticks; faster-drying nail enamels. Major peeves: the discontinuation of favorite colors; skin care products that promise to take the years away that feature too-young models in their ads.

Sports support

The influence of women in business in sports: a sponsor of The 1988 Northwest American Everest Expedition, which this year will attempt an ascent of the South Col route on Mount Everest, is JBI, manufacturer of the Jogbra Sports Bra line. . . .Canyon Ranch is now offering Lifestyle Scholarships for people who want to make permanent changes in fitness habits but are unable to afford to visit the Ranch. Canyon Ranch will grant scholarships ranging from 25 to 75 percent of rates, based on the applicants' ability to pay. More info: Mel Zuckerman, Canyon Ranch, 8600 E. Rockcliff Rd., Tucson, AZ 85715. . . .For women who want to overcome their fear on ski slopes, Copper Mountain Resort offers women-only three-day ski seminars to help women build confidence, develop skills. Classes include A.M. stretching, goal-setting sessions, stress management (to overcome anxiety on slopes), and fashion (layering-up on the slopes for maximum warmth, minimal bulk). Contact: P.O. Box 3001, Copper Mt., CO 80443 (800/458-8386).

Cutthroat competition

Publicity for cosmetic surgeons has become a mini-industry, particularly in California, where P.R. agents, ad agencies, and marketing advisers are running huge campaigns. The California Attorney General is now investigating some of these ads for truth-in-advertising, and examining whether doctors are informing would-be patients of potential risks. With over two million Americans annually investing in some kind of cosmetic surgery (average cost of a nose job ranges from $1,500 to $6,000), the number of "renovating" doctors has grown enormously. Recently, the *Wall Street Journal* drew attention to an ad featuring a stunning woman in a swimsuit standing next to a red sports car. The copy read: "Automobile by Ferrari. Body by Forshan." Who did Forshan turn out to be? A cosmetic surgeon who hadn't laid a scalpel on the woman. The doctor's explanation? "It didn't say 'this' body by Forshan!"

Next, Phantom?

Cher, who introduces her new fragrance, Uninhibited, this month, has an unrealized ambition: "When perfumers talk about fragrance, they use the language of music—top, middle, bottom 'notes'—to describe its composition, because fragrance doesn't have a language of its own. I thought that was just great. When I was working on the scent—adding and taking away notes—I kept thinking of the music from *The Phantom of the Opera*, which has so many moods. I'd like to play the Phantom part, maybe at a matinee or for a road production. Michael Crawford and I have talked about it, because we've got the same vocal range. I've put a lot of thought into this role, just as I did for the fragrance. It would really be a stretch for me, which is the way I like to live."

Hottest hot line

The toll-free information number at the American Society for Dermatologic Surgery (800/441-ASDS) has been ringing off the hook. Since the headline news about Retin-A, as many as one thousand calls pour in each week.

Exit stress

The Japanese say time spent in a "wooz"—the East's version of a maze—is a test of mental fitness. The Japanese are wooz crazy; more than a hundred of them are dotted around Japan. Now, Sun Creative System U.S.A. Inc., a Japanese company, has installed the first wooz in a twelve-acre amusement park in Vacaville, California, near San Francisco; it's the first of sixty parks they intend to build here in the next few years. Sabrina Ho, general manager of America's first wooz, reports that customers enjoy the personal satisfaction of overcoming the feeling of being lost and finding their way out. Unfortunately, not everyone who pays the seven-dollar entry fee finds the easy way out, so one can wind up more, not less, stressed. For those who get out in less than forty minutes, there's a prize: free entry into the Super Wooz for another dose of mental fitness.

("Beauty" continued on page 200)

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FOR SOFT, SILKY ROMANCE. Apply Mink Difference Mousse for body and fullness. While blow-drying, finger-fluff hair to achieve an airy look. When dry, use Mink Difference Gel and fingers to redirect wisps of hair in desired directions.

The Mink Difference® Styling Collection.

answers...hair

Color: how much is too much?... tackling cold-weather hair... "vitamin" shampoos/conditioners

Humidifying your hair

Like skin and nails, hair relies on water for sustenance. A humidifier, which mists water into a room, helps combat the dryness of central heating and the damaging effects of colder, drier air. "Moisture from a humidifier swells hair's cortex, improving hair's flexibility and elasticity," explains Nia Terezakis, M.D., clinical professor of dermatology at Tulane University. "Hair is less brittle and flyaway."

Another option: a good post-shampoo conditioner: most are formulated to seal in the humidity from the steam in your shower. (One to try: Vidal Sassoon's new Solutions Protein Pac Treatment.)

Too much humidity can be just as problematic as too little, Dr. Terezakis cautions. "It's similar to being in a bathtub or pool for a long period of time. Skin reaches a toleration point when it can't absorb any additional water and begins to wrinkle." Hair reacts in the same way: frizzing, becoming unruly and unmanageable.

If you do opt for a humidifier for your home or office, it's important to change the water daily and keep the water container clean to prevent bacteria from collecting.

Vitamins for hair?

Today, many companies market hair products that claim to contain vitamins and nutrients. The question: do these additives really benefit hair?

"Although Americans rarely suffer from vitamin or nutritional deficiencies, ingested vitamins can benefit the appearance and health of the hair. These vitamins, primarily the B-group vitamins (panthenol, biotin, niacin) nourish the hair follicle beneath the scalp and play an important part in the condition of hair," says Diana Bihova, M.D., clinical instructor of dermatology at New York University Medical Center.

As for the vitamins and other nutrients found in hair products? "Conditioning shampoos and conditioners with added vitamins and other nutrients can often help improve the *appearance* of hair by smoothing the cuticle, making hair more reflective to light. They can't restore strength or undo damage caused by overprocessing."

Nutrient-enriched shampoos/conditioners containing quaternary ammonium compounds ("quats" on the label) can help control static electricity and prevent flyaway strands. "Quaternary compounds reverse the negative charge that can be found in wind-and-cold damaged, lifeless-looking hair," adds Dr. Bihova.

One to try: Alberto Culver's V05 Nutrient Shampoo and Conditioner.

Gradual color change

Allover single-color treatments are becoming increasingly obsolete. Professional colorists now suggest more subtle changes—especially on hair that's been permed or colored.

Colorist Leland Hirsch suggests a moderate change, adding warmer highlights each time. "A slower approach creates a less jarring look."

Leland's method: discreet lightening of hair around the face to suit a woman's complexion; later adding—sparingly—more color allover.

Allowing time between color treatments also helps rebuild hair's condition, gets it into its healthiest state. Salon and home-coloring formulas with built-in conditioners are particularly helpful for women who have repeated processing. These conditioners close the cuticle and enhance shine. The best idea: Consult with a professional colorist.

Another gradual route to color hair? Using a temporary hair rinse. Today, an alternative to permanent hair color that allows one to wash out color after one shampoo: Clairol's hypo-allergenic Instant Beauty.

HAIR THAT HOLDS LIKE THIS

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THE DIFFERENCE IS MINK.

I can't resist making waves. Or flirting with curls that won't quit. But I still want hair touchably soft and silky. They say the natural mink oil in Mink Difference® products turns up the holding power. I'm no scientist, but I do know there's less of what makes hair sticky and stiff. More of what makes it look and feel irresistibly soft and silky.

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Specialized skincare for an urban/working lifestyle. Formulated to neutralize and fend-off elements that can literally gum-up the works, depressing skin's natural ability to look soft, fresh and healthy.

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THE ADIRONDACK BELT

People are talking about...

Icons Bette Midler, whose movies sparked Disney's current success, has become the company icon. (Her photo was used in a huge Disney ad in the *New York Times Book Review* of all places.) If **Midler** is the new Minnie Mouse, it's fitting—a perfect example of a cartoon character being updated by a cartoon sensibility . . . . If your idea of a tourist attraction is Old World Charme, forget Europe: the rage there is for American architects who are raising skyscrapers all over London, Paris, Munich, and Frankfurt. By the mid-nineties, New York City, which has been in the design **bau-wau-haus** for years, will seem downright quaint . . . . Among the hundreds of models of telephones you can buy—from wafer-thin portables to huge red lips—the best one is still the old **Bell #500** rotary dial, designed by Henry Dreyfuss and Bell Labs in 1946. Good-looking and sturdy, like a pair of Brooks Brothers brogues, and acoustically superior to most of the po-mo junk in the Fone Boutiques, it's not easy to find, but ITT manufactures an electronic version, and you can probably pick up a reconditioned old model for about $25 . . . .

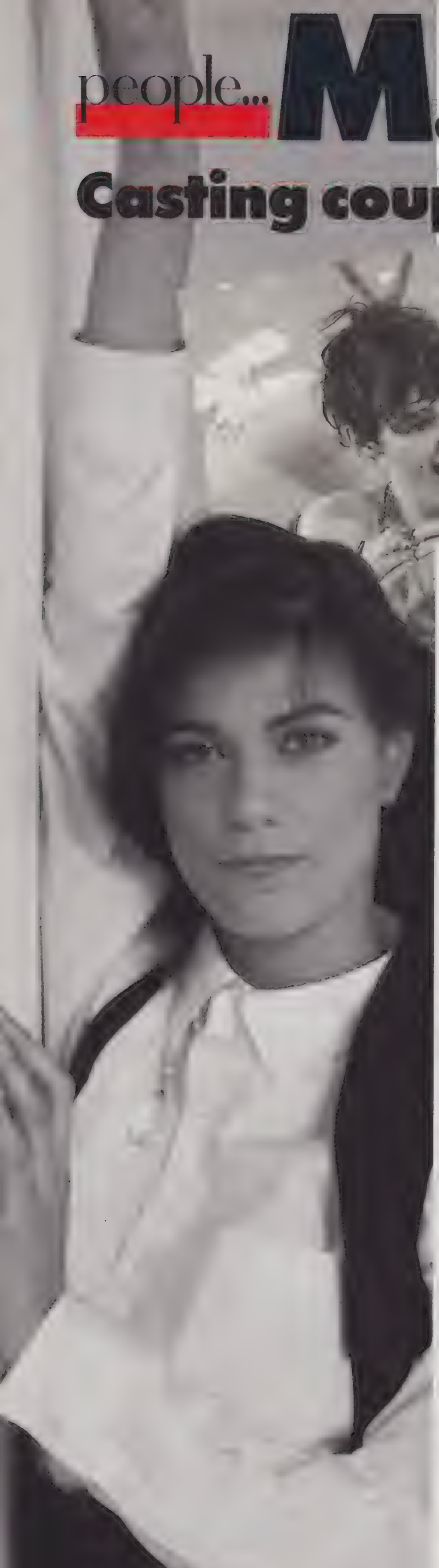
Softcore Softwear Mac Playmate, a mail-order computer program, offers the hard-up hacker a byte-sized woman who will strip on command. When she's naked on screen, the computer asks if you want to touch her, then instructs you to go to the "toolbox," a standard command on any MacIntosh menu. (You can well imagine what the "tools" are.) Next, the audio starts, and, well, you get the picture. At any point, you can push the "panic button," and the woman disappears, leaving a spread sheet on the screen. If cavorting with **Mac Playmate** sounds about as titillating as balancing your checkbook, it certainly lends new meaning to the term "user friendly." . . . The fall TV season is in shambles, but the good news is that comedian **Arsenio Hall**, who bailed out Fox TV's *The Late Show*, then jumped ship so he could make *Coming to America* for his pal Eddie Murphy, recently signed a deal with Paramount to host a talk show that will air in January . . . . *The Days and Nights of Molly Dodd*, the loopy, angst-ridden sitcom that appealed to women between *thirtysomething* and *Golden Girls*, (and which was cancelled by NBC), has been picked up by Lifetime cable and scheduled to be back on the air in early '89 . . . .

South Africa Apartheid is so much the entertainment industry's favorite subject—second only to the Vietnam War—that it's a wonder Oliver Stone hasn't weighed in yet. Meanwhile, Atlantic-Monthly Press is publishing a book by **Rian Malan,** whose great uncle Daniel Malan was the first Afrikaner nationalist prime minister. Rian Malan left South Africa in 1977, then returned eight years later to research *My Traitor's Heart*, which digs beneath the politics to reveal the unfamiliar, and haunting, soul of the long racial conflict . . . . King **Hussein** of Jordan, oft regarded as the only sane leader in the Middle East, may have disclosed the ineptitude of U.S. policymakers by refusing to continue in his role as middleman . . . . Overheard during last summer's heat wave: "If things get any worse, we're going to have to start taking the environment *seriously*." . . .

Jocks & Nerds Is high school the last memorable experience any of us have had? One would think so looking at popular culture. Next spring, New York City's Fashion Institute of Technology will mount a show called "Jocks & Nerds," which should be a comprehensive look at **bobby socks** and poodle skirts, and Rizzoli will publish a book of the same name in conjunction with the show . . . . Actors are so desperate to work that one of the most sought-after parts of late was the voice of **Griffin Dunne's** penis in the new Doris Dörrie movie, *Me and Him*. While one might expect that a part would sound very much like the whole, the filmmakers evidently thought otherwise. Perhaps it was a union problem, something about being an Equity member. In any case, the role went to Mark Linn-Baker of *Perfect Strangers* fame . . . . The best bad guy on the block? **John Turturro,** who played the psycho who tormented Jodie Foster in *Five Corners* and who's currently in *Italian American Reconciliation*, a new play by John Patrick *(Moonstruck)* Shanley . . . . **Dennis Potter,** screenwriter for Nick Roeg's new film, *Track 29*, as well as PBS's amazing series, *The Singing Detective*, has been getting so much attention lately that fans are checking out his mystery novels which have been well received in England for years . . . .

People Are Squawking About . . . Young whippersnappers who refer contemptuously to a **"sixties mentality"**—as if an "eighties mentality" had anything to recommend it . . . . The irony of living in a "service economy" when the services we used to rely on—mail, garbage disposal, ambulances, free checking—are virtually defunct . . . . What Ted Koppel calls the "Vanna [White] Factor," the vacuum created by a successful **political candidate**—or newscaster, for that matter—into which an audience can project what they *want* to see . . . .—TRACY YOUNG ("*People*" *continued on page 208*)

Casting coups



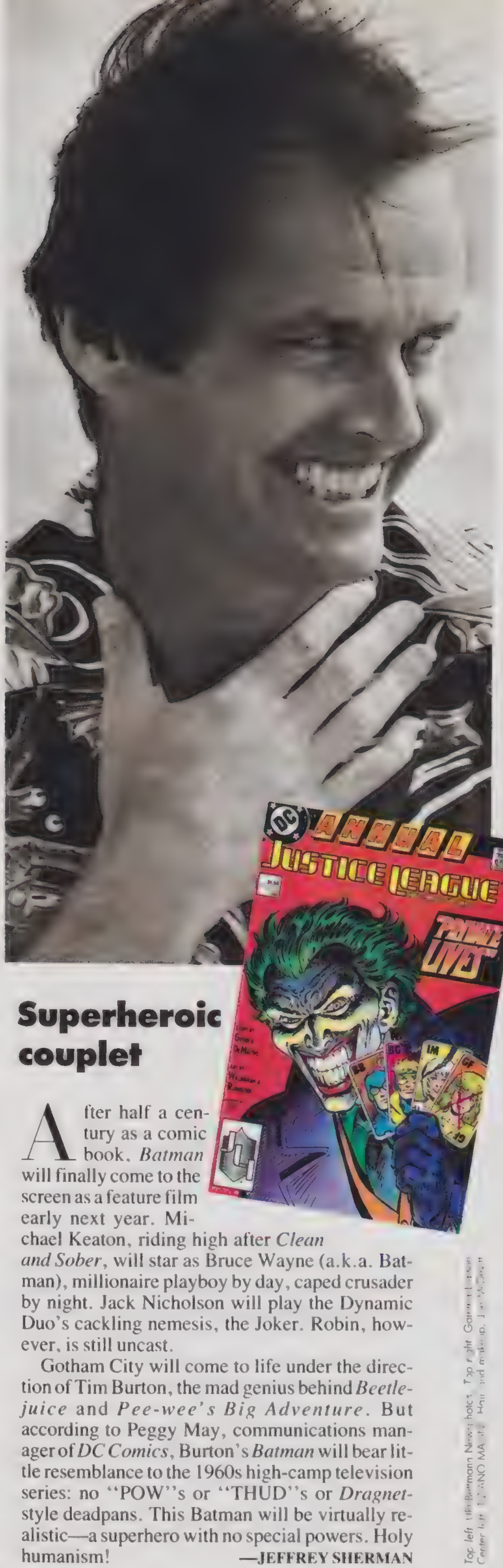
Vamping it

Rangy Linda Fiorentino has created her own on-screen brand of independent woman—a vamp with a mind of her own. In Alan Rudolph's *The Moderns*, Fiorentino played Rachel, John Lone's pouty, runaway wife, who dressed for her bath in a long rope of pearls. In Martin Scorsese's *After Hours*, she favored studded collars and black bras as SoHo sculptress Kiki Bridges.

Now Fiorentino, *left*, has snagged the role of Edie Sedgwick in *The War at Home*, John Byrum's fictionalized account of a working-class man who becomes enamored with Boston blueblood Edie, *above*, the star lost soul of Andy Warhol's art-and-decadence Factory. Sedgwick's fifteen minutes on the arm of her famous mentor made her the queen of the sixties demimonde. Her reign was predictably brief: her death in 1971, from an overdose of barbiturates, was ruled a possible suicide.

"Edie kept searching for her identity and finally found it in death," says Fiorentino. "I know that sounds dark, but I think she saw it as freedom." The role is a reach for Fiorentino, who is remarkably straightforward (except about her age: roughly late twenties) and admittedly single-minded. "It's my big chance to lose control," she says.

—IRENE LACHER



Superheroic couplet

After half a century as a comic book, *Batman* will finally come to the screen as a feature film early next year. Michael Keaton, riding high after *Clean and Sober*, will star as Bruce Wayne (a.k.a. Batman), millionaire playboy by day, caped crusader by night. Jack Nicholson will play the Dynamic Duo's cackling nemesis, the Joker. Robin, however, is still uncast.

Gotham City will come to life under the direction of Tim Burton, the mad genius behind *Beetlejuice* and *Pee-wee's Big Adventure*. But according to Peggy May, communications manager of *DC Comics*, Burton's *Batman* will bear little resemblance to the 1960s high-camp television series: no "POW"s or "THUD"s or *Dragnet*-style deadpans. This Batman will be virtually realistic—a superhero with no special powers. Holy humanism!

—JEFFREY SHERMAN

Top left (the Batmann News) hotos. Top right Gam... Center left ...NO MA... Hou... and ma... Jac...

Cry me a river

In perhaps the finest casting decision this year, Bette Midler will star in the great tearjerker *Stella Dallas*. Midler's portrayal of Stella—the poor but loving, wise but uneducated housewife—will be the third movie version of the saga of "mother love and sacrifice," made famous as an NBC radio staple from 1938 to 1955. Get out your handkerchiefs. —J. S.

The newest Fonda

Bridget Fonda specializes in "wild" roles. No one who sat through *Aria*, that collection of male fantasies reinterpreting the great moments of opera on film, will forget her as a nude Isolde in a motel room—making love, slashing her wrists, and expiring in the bath in a sea of crimson.

Daughter of Peter Fonda. Niece of Jane, granddaughter of Henry, with a Goldwyn Girl grandmother thrown in on the nonfamous maternal side. Bridget, *top right*, avoided acting until cast in a high school production of *Harvey*, the play about the rabbit. She moved east ("L.A. is boring") to study drama at New York University, where a "too creative" term paper on voodoo kept her from getting her B.A. She was spotted for *Aria* acting in a workshop production at the Lee Strasberg Theatre Institute.

Offscreen, Fonda is small, friendly, unpretentious, and totally unrecognizable. I met her in London at the end of the shooting of *Scandal*, the filmic reconstruction of the famous 1960s British episode of wrongdoing in high places: the Profumo Affair. Fonda was chosen over all the young actresses in Britain to play the role of the archetypically English good-time girl, Mandy Rice-Davies. The film's producer has said that Bridget was the only girl he could find with Mandy's "balls." Afterwards Fonda will shoot David Hare's film *Strapless* ("It's not as provocative as its title"), and then there may be a "slightly crazy" role in an Irish film. "I don't know why I get cast as these sorts of people," says Fonda, who sits huddled in a raincoat, looking like a frail, young fawn. "Maybe it's because I don't feel funny about playing them. I got used to seeing my family play all kinds of people. At home, nonreality was definitely a form of reality."

—VICTORIA RADIN

("People" cont. on page 210)

(Continued from page 209)

Glenn Close and John Malkovich: aroused and destroyed by the compulsion to dominate

Ruthless people:
Liaisons eroticizes power

The pleasures of love are never dated, nor are its ravages, according to director Stephen Frears, who has just filmed a two-hundred-year-old story of sexual warfare, *Les Liaisons Dangereuses*, due next spring.

Pierre Choderlos de Laclos wrote the novel, which Frears's scriptwriter, Christopher Hampton, turned into a play that was a success in both London and New York City. As Frears was wrapping his film in Paris, Milos Forman arrived in town to do *his* version, titled *Valmont*. All this makes prerevolutionary Laclos, little known outside France, very much the writer of the moment.

Laclos wrote his novel, in the form of a series of letters, about the same time that the Marquis de Sade was describing the eroticism of inflicting or receiving pain. Psychiatry picked up on Sade's hands-on research a century and a half later, but Laclos arguably had an Adlerish advance on everyone: he understood the more subtle, equally dangerous interminglings of sex and power. His story is about a rake, Valmont, and his former mistress, Marquise de Merteuil, who destroy several innocent people because for the pair, love is both incited and decimated by the compulsion to dominate. Man of letters André Malraux described the subject of *Les Liaisons* as the "eroticization of the will."

The villainous Marquise is played by Glenn Close. "I think sex is power," she says, between takes in the gardens of Versailles. "And I think things haven't changed that much: somebody always has to win in a relationship. We've had all this talk about equality, but men and women are different species; it's always a contest."

John Malkovich plays Valmont, whom Merteuil finally does in. "My whole life is like this movie," he says. "We become obsessed with each other; we fall out of obsessions; we destroy each other." And through it all, he contends, men are no match for women. "Valmont is no match for Merteuil—yet she grieves when he's gone. I'm certainly no match for the great women I've known."

"...Men are no match for women," says Malkovich

You might suspect Glenn Close of a touch of masochism for wanting to play the notorious Merteuil only months after audiences hissed her as the vengeful mistress in *Fatal Attraction*. She found Laclos's story "spiritually terrifying," but quickly adds, "there is no way I would have turned down the role." Close agrees with Malraux that Merteuil is a villain whose saving grace is that she's also a victim—"a victim," Close says, "of a society where women of such remarkable willpower had little else to accomplish but sexual intrigue."

For director Frears (who started a second wave of angry British realism with *My Beautiful Laundrette*, *Prick Up Your Ears*, and *Sammy and Rosie Get Laid*), what saves *Les Liaisons* from mawkish moralizing is its wonderfully entertaining intrigue. "It's about The Game. We all love the game—and its most enjoyable characters are the worst behaved," says Frears, forty-seven, a shy, roundish father of four. By Close and Malkovich's accounts, he is one of the gentlest directors around, with a perverse humor that saves him from seeming overly soft.

The principal actors in *Les Liaisons* are American—Close, Malkovich, Uma Thurman, Michelle Pfeiffer—and working with them was a further pleasure for Frears. In lace, embroidery, and wigs, against a backdrop of eight châteaux, they provide a precious note of modern relevance, says Frears, "just by sounding American. In a peculiar way, they make the material recognizable—about people you know, not strangers. If we used European actors, it would be about manners. The story seems to me to be about deep feelings. American actors bring out deep feelings." —G.Y. DRYANSKY

("People" continued on page 214)

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people... Movies

(Continued from page 210)

Fun and games: Krige, Stoltz, and Dern in *Haunted Summer*

Gothic revival

Poised like meteors before their blazing descents, Byron, Shelley, Mary Godwin, and her half sister, Claire Clairmont, spent a summer together in Switzerland; Ivan Passer's luminous and superbly cast film *Haunted Summer* imagines the games of these romantically and intellectually intertwined playmates. The summer that inspired Mary Shelley (née Godwin) to write the classic ghost story *Frankenstein* was rife with sexual provocation, argument, and incandescent moments of communality. Of special note are Eric Stoltz as the generous, idealistic Shelley and Alice Krige, the soul of the film, as the mysteriously ensnaring Mary. Philip Anglim plays a believably demonic Byron, and Laura Dern and Alex Winter his smitten camp-followers.

—MOLLY HASKELL

Tour divorce

Anne Tyler's funny but tender best-seller *The Accidental Tourist* comes to movie theaters next month, starring William Hurt as passive hero Macon Leary, a writer of travel guides for people who'd rather stay home. Wrenched from his loneliness by a dogged dog trainer (played by Geena Davis, *above*), Macon becomes the unlikely center of a triangle between Davis and his estranged wife (Kathleen Turner). Naturally, the characters are better looking than in the book. —JEFFREY SHERMAN

Nuts and sluts

Are Americans a nation of lascivious infants or sexually regressed adults? In *Track 29*, Nicolas Roeg's wild film (part surreal satire, part X-rated time-travel), a tawnily voluptuous Theresa Russell plays a neurotic housewife who sleeps with dolls; her doctor husband, Christopher Lloyd, is fixated on his toy train. Into this unorthodox ménage arrives Gary Oldman as the child Russell gave up some twenty years before. The screenplay by Dennis Potter, creator of last year's mesmerizing *The Singing Detective*, is overstuffed with primal scenes and cultural references. No one's afraid of overkill here: this is Oedipus in Disney World. *Track 29* wants to jolt and frustrate, amuse and tantalize, and it succeeds. —M.H.

(*"People" continued on page 219*)

Top: PAUL RONALD. Bottom: Warner Bros

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Producer as star

John "Jellybean" Benitez, perhaps the most important record producer in America (Madonna, Whitney Houston, U2, and Paul McCartney have all benefited from his help), comes with a lot of exes attached to his reputation. He's Madonna's ex-boyfriend, an ex-regular in gossip columns, and the ex-czar of the dance floor. He made his name as an ultra-hip deejay in the late seventies and early eighties, helping turn New York City clubs like Xenon and Studio 54 into cultural happenings. An ex-remix master, he could take the lamest pop tune and offer it dance-floor resuscitation by fooling with a couple of knobs, reshaping a song into a club hit—club audiences don't brook mistakes when it comes to groove.

He's an odd celebrity: though he hangs out with Hollywood types, he's shy. He speaks in a chamois-soft voice. His eyes wander a bit, but they're the eyes of someone unafraid to make a decision. Benitez is a problem-solver; he always has options at his fingertips, he's overflowing with ideas. He also has a hit single on his hands, "Jingo," and his greatest hits, *Jellybean Rocks the House*, a double album, will be released soon.

Just Visiting, Benitez's second album, shows his strengths and underscores how producers have become the dominant force in the music industry. Though the record is filed under his name, he never sings a note; instead he hired three different singers. Clean and shiny, like newly polished silver, the music, mostly written by other writers, is arranged and produced by Benitez. More than anything, it's functional: the beats are there to make a dance floor writhe.

Benitez grew up in the Bronx, the son of Puerto Rican immigrants, and lives in a large duplex on Manhattan's Upper West Side. The living room, all bleached white floors and black leather furniture, is dominated by a huge, wall-sized TV set. Benitez, 5'4", lives with Nikki Scorsese, a model, and his treasured deejay booth, which takes up a whole room. "It's a funny thing," he reminisces. "When I was younger, I always wanted a big TV. I always wanted to have a deejay booth in my apartment. I'm not really a materialistic person, but success has been great." —ALACIA LAGRANGE

Little big Jellybean Benitez, the man behind great women

("People" continued)

Backfield in motion

If you don't have hips, you can't dance the Butt

The ugly truth about the Butt is that it is not the Bump. The Bump, you recall, was performed by gently knocking your partner's pelvis with your own to the beat of the music. Only the very cool ever managed it. The rest hurt themselves and tried to spoil the fun by saying the Bump was not a true dance anyway.

Now, a new dance has come along that requires a similar skill, a similar swaying rotation, a similarly insistent pelvic swivel. It is called the Butt, an appropriate word for a dance first seen in Spike Lee's film *School Daze*. Not surprisingly, the song to which the Butt was done is called "Da Butt." No sooner had Spike Lee's fans witnessed it than they began doing it in downtown Manhattan clubs. How does one do the Butt? Like this:

1) Bend forward at the waist.

2) Shake your shoulders, letting your arms hang loosely from their sockets.

3) Then, as they used to say in the 1930s, shake your shimmy.

4) Finally, stand upright, and continuing to shake, let the volume of your lower anatomy and the law of physics propel you on.

Two cautionary words are in order before you make a fool of yourself on the dance floor. If you have aerobicized your hips out of existence, you cannot do the Butt. And you can only do the Butt to "Da Butt." —JOHN DUKA

Top: DAVID LACHAPELLE. Groomer: Jimmy Paul/Oribe at Parachute. Bottom: ROLLIN McGRAIL

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(Continued from page 219)

Remembering Basquiat

Keith Haring on a fellow artist— and a friend

The late Jean Michel Basquiat, who died in August at the age of twenty-seven, photographed in front of Andy Warhol's oxidized portrait of him

I remember the first time I met Jean Michel just as clearly as the last time I saw him. In fact, every encounter with Jean Michel or his work was a memorable experience. In 1979, soon after I first arrived in New York City, I began "following" his work. The simple sentences sprayed onto buildings, bridges, and crumbling walls appeared to be the utterances of some newborn philosopher. They were immediately identifiable, not only because of the SAMO© signature but because of their unique clarity and unnerving wisdom. For a year before I met Jean Michel or his partner, Al Diaz, I followed his graffiti writings religiously, sometimes jotting them down and often discussing them with friends. By the time I met Jean Michel I already had a great deal of respect for him. When I met him I understood why.

Even in those early days when he was doing collage drawings and color Xeroxes, his work had a kind of power which was unmistakably "real." The intensity and directness of his vision was intimidating. Jean Michel was maybe a little bit *too* real for us. He was uncompromising, disobedient, and rude if the situation required it. Not malicious, but honest. From the beginning, SAMO© graffiti warned against the conformity of the "9 TO 5 CLONE" and "PLAYING ART WITH DADDY'S MONEY." When he began exhibiting his paintings, he remained true to his teachings and broke as many rules as possible.

Every aspect of his work seemed symbolic of this disdain for conformity: watching him paint, wielding his brush like a weapon, walking on piles of finished and unfinished drawings spread across the floor, the transformation of things found in the garbage into beautiful *(Continued on page 234)*

TSENG KWONG CHI

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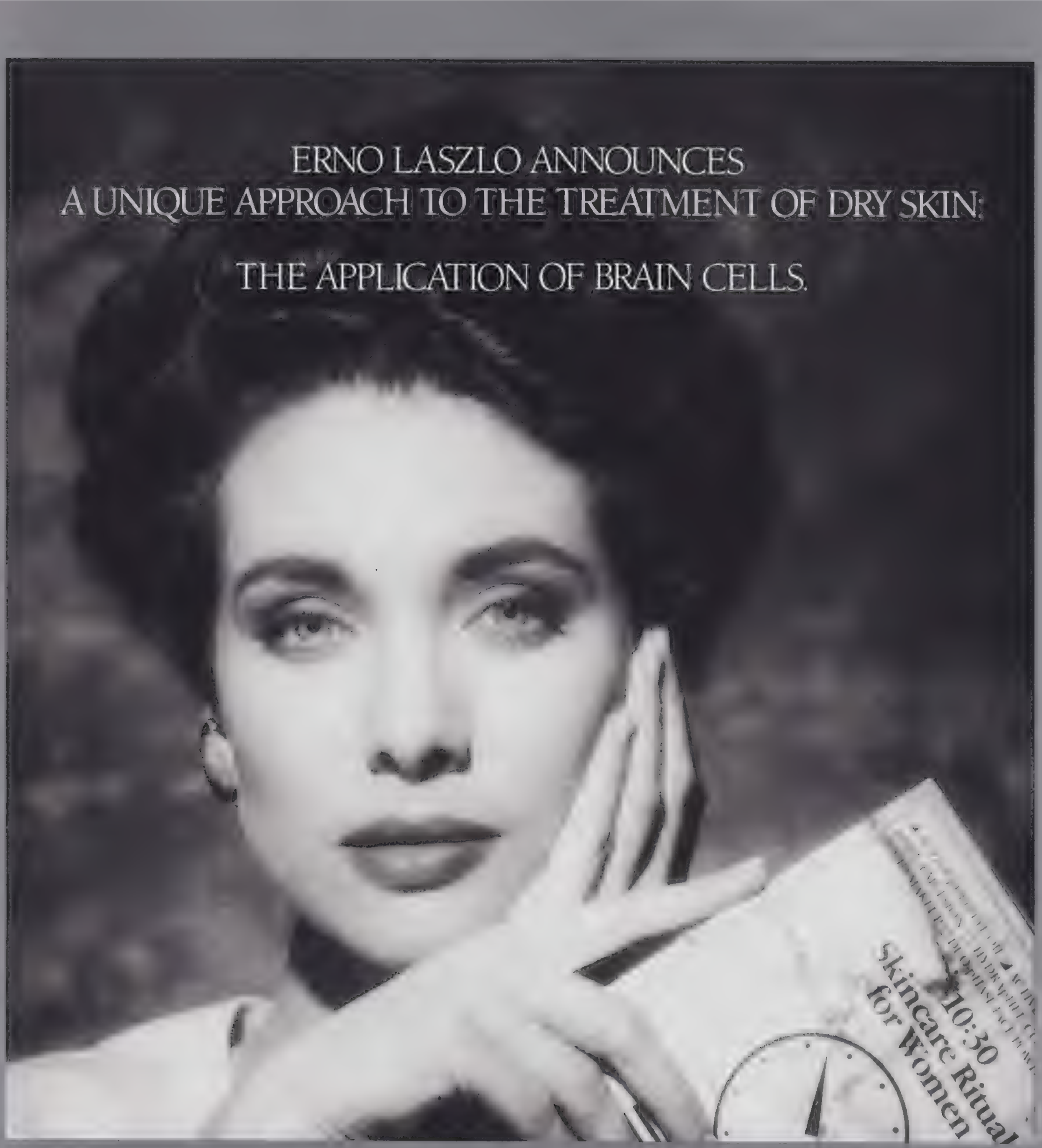

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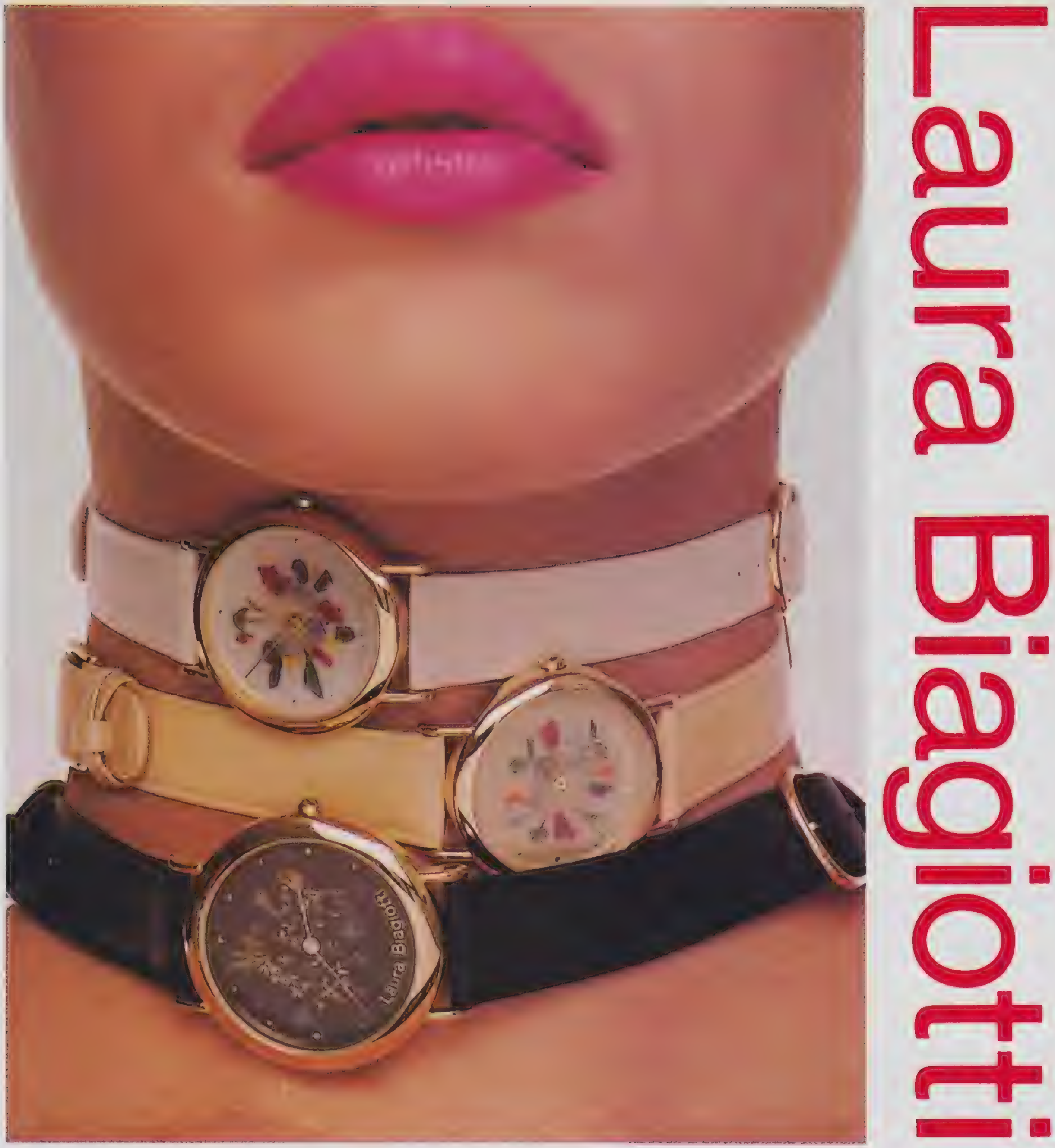

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people... Art

(Continued from page 230)

objets d'art, the "almost" stretched canvases that he tied and nailed together. The supreme poet; every gesture symbolic, every action an event.

He once told me of an appointment he had at the offices of Fiorucci in New York City. He arrived carrying a canvas he had just completed that was full of wet paint. He proceeded to get paint all over the carpet and leather couch and was thrown out of the reception area, never to return. Another time he tossed a huge stack of dollar bills from a passing taxi to the panhandlers on the corner of Houston Street and the Bowery. Jean Michel was constantly doing things that other people secretly wished they had the nerve to do themselves. This was his true genius. He revealed things. He removed the Emperor's clothes. When he provoked you to criticize him, it usually turned out that you were criticizing yourself and your own narrow-minded attitudes.

The last decade was not an easy time to be an artist, especially if you were young, unusually gifted, and honest. Achieving success was not a problem for Jean Michel. Almost as quickly as people began to see his work, they recognized its value and began to collect it. Success itself was the problem. The art world is always eager to add some flavor to its increasingly tired, market-oriented establishment. However, in their haste to find new blood, honesty is sometimes replaced by superficiality. The hype of the art world of the early eighties became a constant blurr. There was very little criticism that actually talked of the works themselves. Rather, the talk was about the circumstances surrounding the *success* of the work. The need for labels and explanations lumped artists into groups that were easy for the media. Thus, Jean Michel got labeled a graffiti artist. The entire misrepresentation and manipulation of this hypothetical "group" is a perfect example of the art world of the early eighties. People were more interested in the phenomena than the art itself. This, combined with the growing interest in collecting art as an investment and the resultant boom in the art market, made it a difficult time for a young artist to remain sincere without becoming cynical.

"THINGS ARE VERY CONFUSING AT THIS POINT." SAMO© 1979.

People got paid and people made money. Much to some people's dismay, Jean Michel was not only a genius in his work but he was also very clever about the selling of his pictures. He was incredibly generous with his work but he hated feeling tricked or cheated, hence the long list of confrontations with dealers over the years. From slashing unfinished works to emptying a bowl of dried fruits and nuts onto the head of a pesty would-be collector, he defended his right to be respected as an artist. Perhaps his antics helped to show the art world its own face. Maybe they even learned something.

Through all of this success he retained his own rebellious personality and the freshness of his artistic vision. He didn't compromise his individuality or his work. The paintings got better and better. His obsession with drawing and painting produced hundreds of works. He truly created a lifetime of work in ten years. Greedily, we wonder what else he might have created, what masterpieces we have been cheated out of by his death, but the fact is that he has created enough work to intrigue generations to come. Only now will people begin to understand the magnitude of his contribution. There are many things that remain a mystery to the casual observer. As Jeffrey Deitch pointed out, the literary quality of his paintings has not even begun to be explored. His expertise at the assembling and disassembling of language has revealed new meanings to old words. He used words like paint. He cut them, combined them, erased them, and rebuilt them. Every invention a new revelation.

He got paint all over the carpet and was thrown out, never to return

The ease with which Jean Michel achieved profundity convinced me of his genius. A seemingly effortless stream of new ideas and images proved the potency of his vision. His life and philosophy, which taught by example and bold gestures, elevated him to the role of a teacher. But perhaps it was his simple honesty that has made him a true hero.

—KEITH HARING

("People" continued on page 236)

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people... Art

(Continued from page 234)

Marks of distinction: Carroll Dunham is scribbling his way up

There's a friendly oddball informality to the abstract paintings of Carroll Dunham. This thirty-nine-year-old, who doodles on sheets of wood veneer in fifties-ish pastel colors, scratchy pencil, and drippy ink, is the perfect artist for an era that's taken to outfitting lofts in retro-this and neo-that. Dunham's ad hoc arrangements of forms are like a cheerfully deranged aesthete's reminiscences of half a century of modern styles—high and low. And with paintings in the permanent collections of the Museum of Modern Art and the Whitney, and a winter show scheduled at the blue-chip Sonnabend Gallery, he should graduate to SoHo superstardom by next spring.

At certain moments, Dunham will remind you of an Abstract Expressionist splasher; at others, he picks out the whorls in the wood grain in purple and orange, recapitulating the psychedelic patterning of our Electric-Kool-Aid-Acid-Test days; or he's Dennis the Menace, scribbling on Mom's Danish Modern dining-room table. There's fresh, fluid beauty to his swirling pinks and greens, his clashes of faux-naïf drawing and smeared paint.

It's the quirky impulsiveness of Dunham's work that's made him such a standout in the upscale-gallery group shows that have become, since the early eighties, leading indicators of art world success. Exhibitions ranging from "Real Surreal" at the Lorence Monk Gallery, to "Schizophrenia" at the Josh Baer Gallery (both in New York City), to "Paravision" at Margo Leavin's space in Los Angeles, have all highlighted Dunham.

Moreover, because Dunham's work is small-scaled, introspective, and at times deftly ironic, it's continued to speak to gallery-goers with some urgency as the temper of the art world—in response to AIDS and perhaps also Black Monday—has darkened considerably in the past year or so. Recently, when New York City's Kent Fine Art mounted a Postmodern outer-space show called "Altered States," the dominant mood was one of chilly impersonality, and Dunham's painting brought a most welcome human touch.

Still I find him, as an artist, unwilling to move from the quick fix of sensibility to the deeper emotions that a synthesis provides. Dunham is using a collagist's eye to turn out stream-of-consciousness nostalgia. By now we've seen so many catchy juxtapositions—not only in Dunham's work but also in the graffitied Kabuki stage sets of Julian Schnabel, the surrealist suburbia of David Lynch's *Blue Velvet*, the boogie-woogie-cum-Balanchiniana of choreographer Karole Armitage—that we're hungry for resolutions. Dunham's uncomposed compositions announce, ever so alluringly, "To be continued. . . ." The punch line has yet to come. —**JED PERL**

("People" continued on page 238)

Carroll Dunham in his studio amidst the biomorphic whirligigs of a work-in-progress

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(Continued from page 236)

Realist or Romantic?
Courbet's sensuous dreams

Courbet Reconsidered is the nineteenth-century show for people who'll scream if they hear another word about Degas. Courbet's paintings of sleeping women combine verismo physicality and dream-soaked unreality with hallucinogenic power. He transports us into the Parisian demimonde: a shadowy world of lower-class women who sought wealth and fame in the beds of rich men. Courbet transcends the seamy fantasies of the pornographic imagination even as he embraces them; he catapults boldly sensuous subjects into secular icons. *The Young Ladies on the Banks of the Seine* (1856-7), a somnolent masterpiece from the Petit Palais in Paris, makes its first trip to the States for this enormous retrospective, opening at the Brooklyn Museum this month.

Courbet pulls us into the narcoleptic mood that we've all experienced at certain moments. But his paintings are much more than the scenes from contemporary life that his friend Baudelaire advised painters to make their own. If the physicality of these women evokes the harsh materialism of Marx, their eyes closed against the light of day summon up the disquieting dreamscapes of Freud. This is nothing less than the troubled sleep of the modern mind—a sleep edged in lust, but also in anarchy and ennui.

Notorious as a socialist, activist, and chronicler of urban grit, Courbet was also a dreamer whose shocking imagery inspired fantasists and surrealists from De Chirico to Delvaux and Balthus, and a sensualist whose anti-ideal nudes prefigure by a hundred years the collapse of age-old female stereotypes. Forced to leave France in the 1870s for political reasons, he spent his last four years in Switzerland painting apolitical homages to the natural glories of the Alps. There is no one Courbet—which explains his enormous appeal right now. Like all of us, he's caught between the nightmare reality of modern civilization and the beautiful dream of what humanity might yet achieve. —JED PERL

("People" continued on page 241)

Courbet's *Young Ladies*: sensuous fantasies made secular icons

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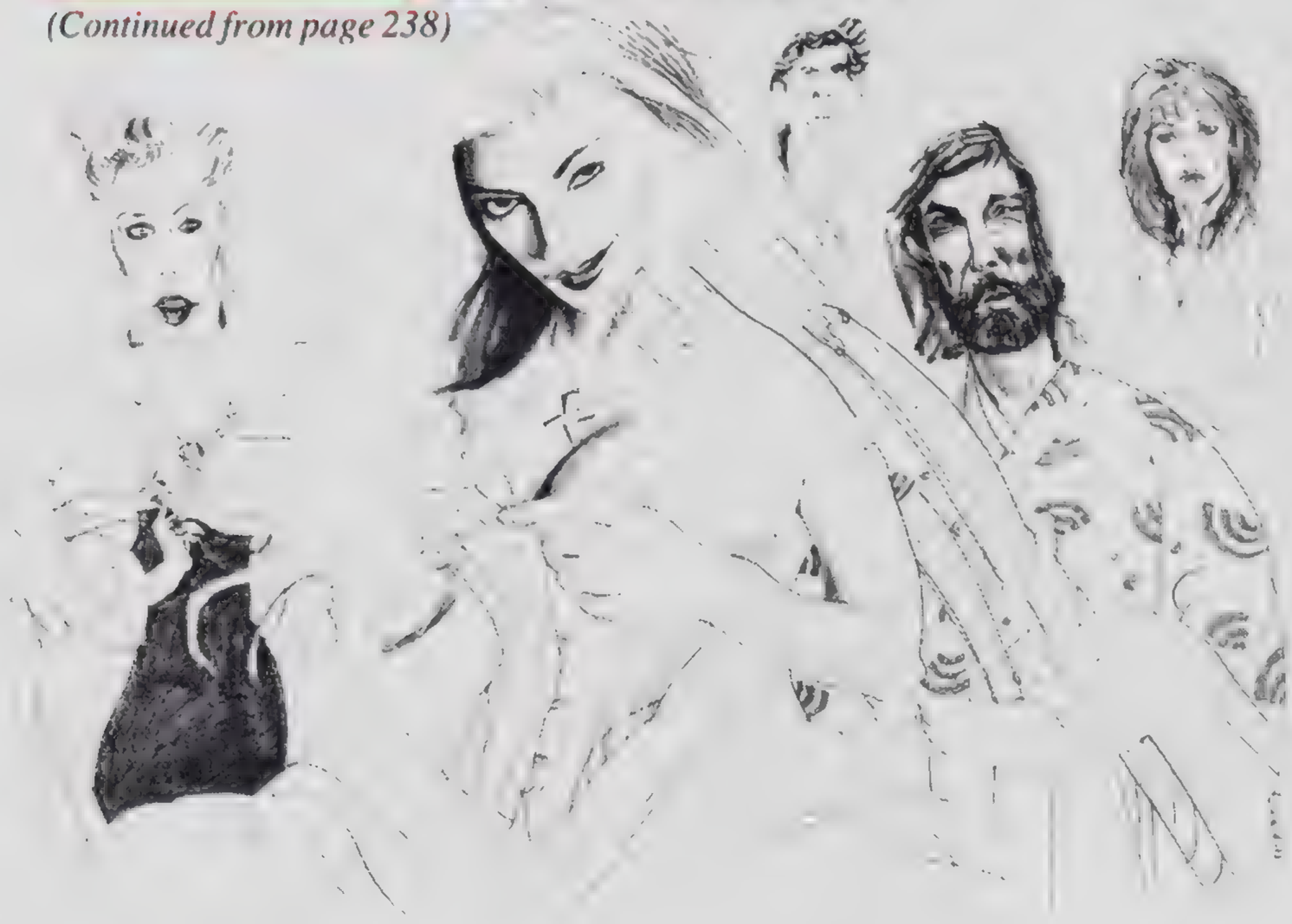
(Continued from page 238)



Forgettable you: face to face with miniseries' mediocrity

In *Mistral's Daughter*, the kitschy, entertaining, 1984 Judith Krantz miniseries, it is 1929 in Montmartre, and a paint-splattered artist in a cape dramatically reveals a huge canvas—the portrait of a leggy red-haired lady done in vaguely tenth-rate Post-Impressionist style. The camera moves along the painting, scanning the legs, the outstretched arms, the hair sprawled across the pillow. The music swirls, characters observe and gasp in admiration. "It's . . . *remarkable*," someone says. And it is remarkable. For there, atop the reclining Post-Impressionist body, is . . . the wrong face. It's a miniseries face. It's Stefanie Powers! Imagine coming all this way to Paree and bumping into you. Have you seen the Eiffel Tower yet, honey? We thought Notre-Dame was so drafty . . . .

The miniseries is a quintessentially American form, and the miniseries actor—the ones you see in these things over and over and always mix up with the other ones you see in these things over and over—is a real American type. For one thing, the miniseries face seems to have been arranged around the teeth—huge, shining white American teeth—the way villages are arranged around a square. If Richard Chamberlain, Cheryl Ladd, Pierce Brosnan, Farrah Fawcett, and Jaclyn Smith all stood smiling in a police lineup, could you tell them apart?

In *Shogun*, 1980, it is not the Japanese but Chamberlain and his men who all look alike. And when Stéphane Audran appears in *Mistral's Daughter*, one is startled—the shape of her face, the sloping cheekbones, the little chin, the flat, wide eyes are so completely her own. The miniseries star has an obligation not to startle the audience in this way. It would throw the whole thing off balance.

This particular American type has been referred to as white bread or vanilla, and that is apt, for miniseries actors do not stand alone. They're slathered with exotic toppings—hats and period hairdos and beards. A miniseries is essentially a costume drama, after all, either a period one like *Shogun* or *Princess Daisy* or *Poor Little Rich Girl*, or a Lifestyles of the Ambitious and Extremely Unpleasant, like Sidney Sheldon's oeuvre. Miniseries are based, usually, on big, bad books of glamorous fantasy. And the most important aspect of a miniseries type is that he or she *is a type*. Someone too specific would be a mistake. What is needed is a *(Continued on page 242)*

PHILIP BURKE

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people...TV

(Continued from page 241)

blank, someone to project one's fantasies onto.

Of course the actors and actresses are not just mannequins, but the acting is, shall we say, minimalist. The ability to narrow and widen the eyes while slightly jutting out the chin seems to do pretty nicely for most of them. There are exceptions. Jane Seymour, usually cast as the spitfire, gets to curl her lip a great deal and wrap her legs around banisters. Stacy Keach, cast, for some unfathomable reason, as the larger-than-life artistic man of irresponsible emotion, stomps his feet and waves his arms. (Seymour was Maria Callas last spring; Keach was Ernest Hemingway. Ah, art.)

In *Noble House* there is a scene in which Brosnan, the icy-but-smoldering (if you know what I mean) boss of a huge corporation, is driving along in a ruthless, filthy-rich sort of way. The scene is shot head-on, across the hood of the car, with Brosnan glaring from behind the windshield. And it's funny, but his face and the car—they sort of blend together, they're *the same thing*. Sleek and smooth, the miniseries actor is distinctive but not individual—like an expensive car. And now there is *War and Remembrance*, ABC's sequel to *The Winds of War* (see *below*), starring, among others, Victoria Tennant, Jane Seymour, Polly Bergen, Hart Bochner, Leslie Hope, Michael Woods, and Barry Bostwick—a whole parking lot full of shiny mini-stars.

—CATHLEEN SCHINE

Maxiseries

If fans of ABC's *The Winds of War* felt the 1983 miniseries ended too quickly, they'll be happy to learn that the sequel, *War and Remembrance*, is interminable: thirty hours long, brimming over its eleven-day span this month to continue who-knows-when next year. Robert Mitchum returns, more wooden than ever, as Captain "Pug" Henry, joined by over 44,000 other actors. The epic dramatizes America's role in WWII exhaustively, but the most controversial question it raises is, why can't Ralph Bellamy stop playing F.D.R.?

—JEFFREY SHERMAN

("People" continued on page 246)

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(Continued from page 242)

Roseanne: the show's not over till the fat lady laughs

Barr scrubs at Weltschmerz the way she would blueberry stains

There is something exhilarating (and surprising) about Roseanne Barr—she's not a clown. As a fat, harassed housewife of the lower-middle class in her new ABC sitcom, *Roseanne*, this fat, former-harassed-housewife-of-the-lower-middle-class brings a strangely comfortable dignity to the role, the casual alertness of a soldier who's seen too much to worry and too much to relax.

Barr first took her stand-up act, a kind of diary of an utterly sane, justifiably disgusted and ostentatiously slatternly housewife, on the road in 1980. In 1987, she moved it to HBO, where two whining children suddenly interrupted her act. She excused herself and marched into a trailer home where her family awaited her, urgent and intractable. From the studio audience, her real family watched, nodding their heads, now in approval, now critical of her act. For Barr, the family is not simply a group of unruly, untidy people in your house—it has a stern, ineluctable reality, like drought or pollution.

The new sitcom pilot is quick and extremely funny, and yet, thinking about it afterward, I realized that none of the lines was particularly innovative ("Mom," murmurs her quiet little son, "I got a knot in my shoe." "Wear loafers," replies Roseanne). It's Barr who is new. She is not like Ralph Kramden or Archie Bunker, TV's unconscious working-class philosophers—Roseanne is aware of everything. As her family whirls out of control around her like colorful tops, she shrugs her shoulders, makes a joke. Sometimes she puts out a hand to steady them, sometimes she twirls them even faster. "Oh hi!" this large, bosomy mom says, answering the phone that rings again as soon as her teenybopper daughter finally hangs up. "I looked in the mirror and I'm gettin' boobs!"

Roseanne Barr flings truth on the table as if it were a TV dinner—but it's not. Her feminism has the grand vision, the expansive moral force of humanism. Her roaring nasal whine is, finally, the voice of reason. She is a great comedian, one who has created a brave new world in Blondie's kitchen.

—CATHLEEN SCHINE

("People" continued on page 248)

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Cheever in 1950 with son Ben, who would grow up to edit a remarkable new collection of his father's letters.

Private words

Gerald Clarke finds the letters of John Cheever as eloquent as his best fiction

Not long ago, when I was writing my biography of Truman Capote, I found myself, over and over, blessing the kind fate that had caused Truman to spend so much of his life abroad. My thankfulness had nothing to do with the need for local color, an opportunity to sigh over a Sicilian sunset, or to delight belatedly in the euphoria of post-Liberation Paris. No, my feeling of contentment was altogether practical. Truman's letters provided an on-the-spot report of day-to-day life that no later recollection could hope to duplicate. And indeed, when he did return to the United States in the sixties, his correspondence slowed to a trickle, and I, coming onto the scene years later, mourned the loss. Like most of us who have grown up with a phone attached to our hand, Truman preferred to talk to his friends rather than to write them. The telephone, I am convinced, is a biographer's worst enemy.

How then I envy those who write about John Cheever, for Cheever resisted the telephone, as he did so much else in modern life, and actually preferred putting his thoughts on paper to jabbering over the long-distance lines. "I do feel that a correspondence is more elevating than a telephone call," he told his younger son, Fred. To his older son, Ben, who once made the mistake of calling him, Cheever said only, "I sent you a letter," after which there was a long and, in Ben's words, painful pause. "What he had to say—exactly what he had to say—was in the mail," Ben observes in his touching if rather melancholy introduction to *The Letters of John Cheever* (Simon and Schuster). Ben also edited this astonishing collection, one so complete and so revealing, that it could almost be titled "The Autobiography of John Cheever."

I sometimes contend, though rarely in a voice that carries very far, that Virginia Woolf's diaries, scratched out at enormous speed in the few minutes before dinner, are as good, and probably better, than her novels and essays. The same, I venture to say, may be said about Cheever's letters, and perhaps about his journals, too, which I hope someday will also be forthcoming. They are by turns sad, sometimes even heartbreaking, and often hilarious. No one since P.G. Wodehouse has had such a gift for leading the unsuspecting reader down a garden path, then surprising him with a word or a phrase that cannot help but cause convulsions of laughter.

Consider for a minute an account of his adventures with a friend's cat, whose welfare had been entrusted to his distinctly loving hands: "The cat, after your leaving him, seemed not certain of his character or his place and we changed his name to Delmore which immediately made him more vivid. The first sign of his vividness came when he dumped a load in a Kleenex box while I was suffering from a cold. During a paroxysm of sneezing I grabbed for some Kleenex. I shall not overlook my own failures in this tale but when I got the cat shit off my face and the ceiling I took Delmore to the kitchen door and drop-kicked him into the closeyard. This was an intolerable cruelty and I have not yet been forgiven. He is not a forgiving cat. Indeed he is proud. . . . This is not meant at all to be a rancorous account and I think Delmore enjoys himself. . . . In the spring the rabbits chase him around the lawn but they leave after the lettuce has been eaten and he has the terrace pretty much to himself."

Then there is the eloquent Cheever, whose easy way of tossing off an unforgettable line can only induce envy, as well as gratitude, among the rest of us who put words on paper. "Today is one of those overcast mornings when everything smells of drains and the air is like a piece of dirty grey felt," is the way he describes one unpleasant day in Manhattan *(Continued on page 250)*

Gerald Clarke *is the author of* Capote.

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people... Books

(Continued from page 254) Has anyone ever put it better or more succinctly? I doubt it. Or this timeless evocation of a summer evening: "We sat on the porch after dinner, sniffing the suburban smells and carrying on the kind of aimless conversation that sometimes sounds like music." Such writing is music itself.

The collection begins in the early thirties, when Cheever himself was in his late teens, and continues almost to the day he died of cancer, at the age of seventy, in June 1982. Many of the early letters, and many of the later ones as well, are concerned with his struggle to make his way and eventually to support his wife and three children. Recognition came late, and for most of his career, Cheever, the master of short stories, seemed to hate writing short stories. His ambition to be a novelist was not realized, in fact, until *The Wapshot Chronicle* was published in 1957, when Cheever was in his mid-forties.

The torment of his life is that he loved men no less than women

There is much talk of writing in these pages, of course, but even more talk of the rigors of love. "We will have a good life darling, a wonderful and beautiful life," he wrote to his wife-to-be. But that prediction was not fulfilled, and underlining many of his letters, as well as much of his fiction, is a subplot of marital discord. Cheever had many other lovers, and the torment of his life was that he loved men no less than women. Cotton Mather praised the first Cheever who came to America for "his untiring abjuration of the devil," and that early Cheever's descendant believed that in going to bed with a man he was giving in to the devil. "Neither of us is homosexual and yet neither of us is foolish enough to worry about the matter," he maintained, against all the evidence, to one unnamed lover. But some time later, he confessed to the same man: "I have thought for a year that such love must be perverse, cruel and inverted but I can find no trace of this in my love for you. It seems as natural and easy as passing a football on a fine October day."

In the months before his death, Cheever had conquered the alcoholism that had plagued him for so long, and he appeared to have reached some resolution within himself. His correspondents were urged to destroy his letters. "Yesterday's roses, yesterday's kisses, yesteryear's snows," he explained. Fortunately for us, his request was ignored, and yesterday's letters are today's delights.

Notes

● ***The Book of Ruth*** *(Ticknor & Fields): The narrator of Jane Hamilton's sensational first novel is a holy, lusty innocent whose hard life teaches her about the "kernal of meanness" in human hearts—even her own. "I learned, slowly, that if you don't look at the world with perfect vision, you're bound to get yourself cooked." Ruth, with the freshest country tongue since Huck Finn's, has a shrewish mother she hates, a deranged husband she loves, a God that fails her, a job that is poison to her soul—and, with it all, an earthy sense of humor and a passion for home truths. An American beauty, this book.*

● ***Eliot's New Life*** *(Farrar, Straus & Giroux): Lyndall Gordon's gentle and brilliant scrutinizing of the elusive writer, his passage from hell (a goblin wife) to heaven (an angelic almost-lover), and a "New Life" suffused with faith. No saint, however; T.S. Eliot had a terrifying (to him) humanity that kept bringing him down to earth. A rare glimpse of an invisible man.*

—CATHLEEN MEDWICK

("People" continued on page 258)

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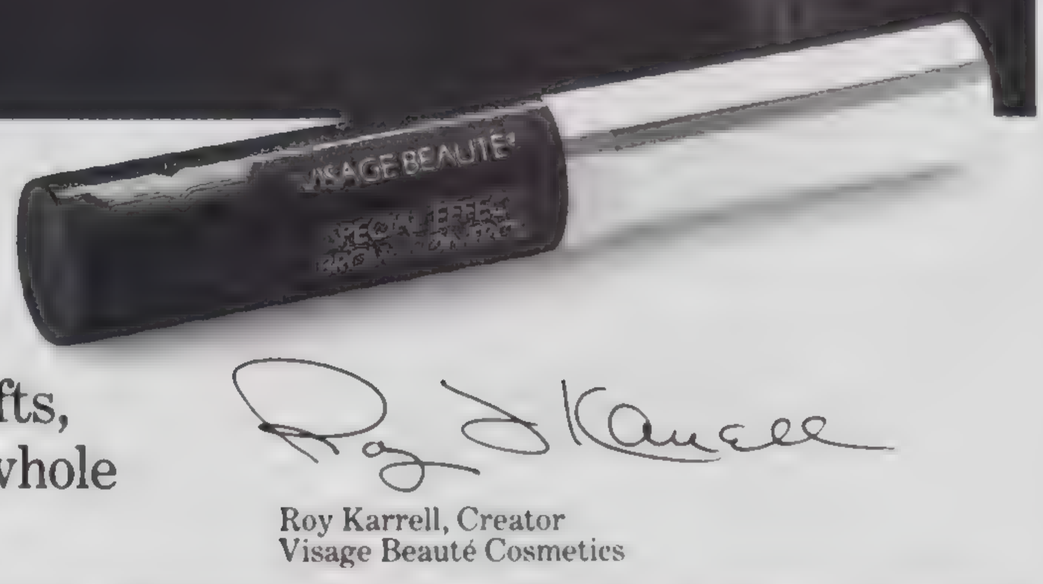

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people... Books

Burroughs, in a 1953 photograph by his disciple Allen Ginsberg

Excess and the genius of darkness

Bad Billy Burroughs, with his romantic addiction to drugs and thugs, his thwarted sexuality and barely restrained sadism, his spectral appearance and—oh yes, his prodigious and revolutionary talent as a writer and herald of the Beat generation—is the subject of Ted Morgan's *Literary Outlaw: The Life and Times of William S. Burroughs* (Henry Holt), an almost indecently readable biography by an unflinching admirer.

The grandson of the inventor of the adding machine, Burroughs grew up in the Midwest and went to a school aptly named Los Alamos, where he developed the "nuclear style" that served and undermined him in literature and in life. To Burroughs, the link between sex and creativity had something to do with commission and atonement. He married a woman he couldn't make love to, and later shot dead in a moment of drunken bravado—but her death freed him to write. He built an orgone box and learned to have spontaneous orgasms; he lured boys to fleabag hotels and wrote about life as a homosexual; he pushed drugs from New York City to the Rio Grande and wrote about life as a junkie.

"The wandering WASP, at home nowhere," was persona non grata at Columbia University in the 1940s, where he befriended Allen Ginsberg (then scrawny and insecure) and Jack Kerouac, as well as assorted hipsters from Times Square, who stashed their hot properties in Burroughs's apartment. Moving to Texas, Burroughs raised cash crops by exploiting alien labor: "My ethical position," wrote Burroughs, "now that I am a respectable farmer is probably shakier than when I was pushing junk."

Busted in New York City for forging prescriptions, in Texas for public indecency, and in New Orleans for drug possession, Burroughs moved on to Mexico, then to Tangier (where he offended Peggy Guggenheim with an outré suggestion and casually missed the party of the decade, presided over by Barbara Hutton on a bejeweled throne), to Paris and London. He became, like Jean Genet, one of the most lionized artist/criminals of modern times. Ginsberg, Mary McCarthy, and Norman Mailer were his champions, and Mailer testified at the obscenity trial of Burroughs's masterpiece, *Naked Lunch*, which forever altered the nature of censorship battles in the United States. Burroughs went on to flirt with respectability, officially sampling psychedelic mushrooms for Timothy Leary (an early sign of esprit de corps between the Beat and hippie generations), and finally winning a grudging induction into the American Academy and Institute of Arts and Letters in 1983.

Burroughs's life has been, in general, so reprehensible as to forestall criticism. Between artists and scavengers he is, intentionally, the missing link. This book captures his destructive energy, his ferocious pessimism, and the renegade brilliance of his style.

—CATHLEEN MEDWICK

("People" continued on page 264)

ALLEN GINSBERG. Courtesy Holly Solomon Gallery

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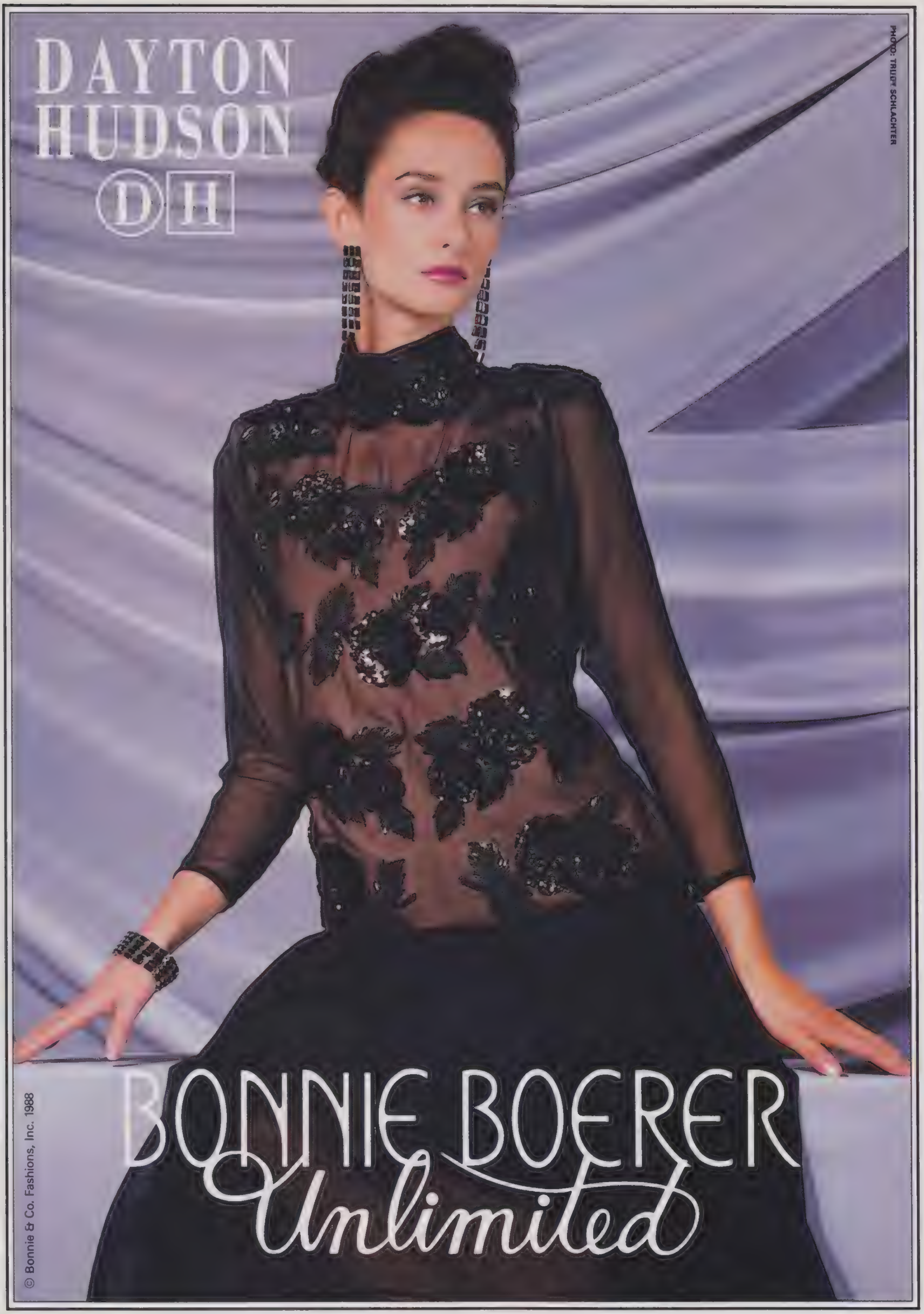

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Bullocks, Los Angeles
Frances, Manhattan Beach
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Sandra Lynn, Woodland Hills
Shana Klayter, Aptos
Walker Scott, San Diego
Womans World, El Cajon

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Nella's Boutique, Brookfield
Sophisticated Woman, Enfield

FLORIDA
Audrey Jones, Miami
Audrey Jones, Palm Gardens
Big Ideas, Altamonte Springs
Lisa Todd, Miami

GEORGIA
Macy's, Atlanta
Sensational You, Augusta

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Carson Pirie Scott, Chicago
Carsons Plus Sizes, Willnet
Marshall Fields, Chicago
The Merra-Lee Shop, Geneva
Plum Pretty, Edwardsville

INDIANA
L.S. Ayres, Indianapolis
Rosalee's, Hammond

IOWA
Jeanne's Boutique, Cherokee
Marsha Jo's, Dubuque

KENTUCKY
Mercantile Lexington McAlpin, Lexington

LOUISIANA
Evelyn's, Metairie
Macy's, New Orleans

MARYLAND
Macy's, Marley Station
Macy's, Owens Mills

MASSACHUSETTS
Silverstein's Too, New Bedford

MICHIGAN
Bestwear, Southfield
Linda's, Grand Rapids
Rogers, Grand Rapids
Sy's Unlimited, Lathrup Village
Valentina, Southfield

MINNESOTA
Monica Scott, Minneapolis

MISSOURI
Crown Center, Kansas City
Cynthia's Fashions, St. Louis
Geffred's Full Figures, Floriscant

NEBRASKA
Cheryl's Fashions, Lincoln

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Abraham & Strauss, Short Hills
Allure, Millburn
Audrey Jones, Short Hills
B.Z. Fashions, Linden
Elegant Woman, Short Hills
Elegant Woman, West Orange
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LTD Additions, Brooklyn
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Juliana York, Greensboro

OHIO
Audrey Jones, Cincinnati
Bonkay Fashions, Cleveland
Daytons, Dayton

OKLAHOMA
Graces, Woodland

OREGON
Jayne's, Bend
The Oswego Woman, Lake Oswego

PENNSYLVANIA
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Fashion East, Dickson City
Helen Gustins, Camp Hill
Joanne Stout Shop, Pittsburgh
Strawbridge & Clothier, Philadelphia

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Audrey Jones, Memphis
Catherines, Memphis
Charlenes Fashions Plus, Nashville
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Drydens, Graves
Fashions in a Big Way, Port Neches
Miss Em's, Atlanta
Richters, Laredo
Wells & Wells, Amarillo

UTAH
Elegant Dimensions, Salt Lake City

VIRGINIA
Added Dimensions, Newport Mars
Audrey Jones, Tyson Corners
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Mary Brignall Apparel, Phoenix
Sherri's of Scottsdale, Scottsdale
Victoria's, Lake Havasu City

ARKANSAS
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La Patou, Newport Beach
Mercantile Aurora, Englewood
Mercantile Clearwater, Englewood
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NEW YORK
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Gail Gross Fashion, East Rockaway
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Macy's, Selected Stores
Pari Ladies Apparel, Forest Hills
Regine, New York
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Top Ten Boutique, Astoria

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Marie Alexandria, Bismark

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Penningtons, Moonachie
Sadie Rose, Hohokus

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Bloomingdales, New York
B. Selevan, New York
Effies Collection, Forest Hills
The Greater New York Woman, New York
J'Tique, Cedarhurst
Lane Bryant, New York
Macy's, New York
Rubenesque, Inc., Baldwin

OREGON
Oswego Woman, Lake Oswego

PUERTO RICO
La Grande Dame, Hato Rey

TENNESSEE
Catherines, Memphis

TEXAS
Fashions in a Big Way, Port Neches
Richters, Caredo
Sledges Stylish Stout Shop, Dallas

Father knows best, 1941 style. Fred Sr. teaching Fred Jr. (*above*) the fine art of hoofing.

Forever Astaire

At last summer's Democratic Convention, women everywhere cheered when Ann Richards pointed out that "Ginger Rogers did everything Fred Astaire did, only she did it backwards and in high heels." But the consensus from Sarah Giles's *Fred Astaire: His Friends Talk* (Doubleday) is that Ginger would have stepped on a lot of toes had she ever tried to take that much credit for the couple's elegant cheek-to-cheek dancing. (As Leslie Caron informs, "Fred was absolutely finicky about timing. He used to tell me how wobbly poor Ginger was.") A true fan, Giles has gathered over two hundred photographs—unseen and familiar—and uncountable quotes from Astaire's family, friends, coworkers, his housekeeper, even his foot doctor, all of whom pay elaborate homage to the dancer and the man. The surprises are tame (he went to great lengths to hide the size of his hands; during the sixties "swellegant" Fred wore love beads to rehearsals) and the truth is classy (he rehearsed exhaustively; he was considered a modest and utterly charming man, and was universally admired). An apparent exception is explained by Mikhail Baryshnikov: "It's no secret—we dancers hate him... he's too perfect." —MARIN GAZZANIGA

Astaire (*top left*) with first wife, Phyllis, Fred. Jr., and his stepson Peter. Fred's first passionate onscreen kiss (*above*), shared by Lilli Palmer in *The Pleasure of His Company* (1961). Surrounded (*above right*) by the tools of his trade.

Top and bottom right BOB LANDRY, Life Magazine Copyright Time Inc. *bottom left* The Kobal Collection, London

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Lines in front of Pharmacies in Europe

The ointment

There is something incredible about the lines found in front of European Pharmacies in mid-September when you consider how composed the Europeans generally are about novelties. What caused it all was a new retinol-based anti-wrinkle product. A few months ago, interest in retinol in Europe reached very high levels after the discovery at a preminent University of the anti-wrinkle potential of transretinoic acid (source Prof. J.J. Voorhees, University of Michigan, JOURNAL OF AMERICAN MEDICAL ASSOCIATION - Jan. 22, 1988).

Even if they are related, there is one substantial difference between transretinoic acid and retinol. Retinol does not cause side effects. Users of transretinoic acid, in fact, complained of reddening and irritation while these effects have never been noted with the use of retinol in anti-wrinkle treatment.

Prof. Puschmann of the Hamburg Clinic of Experimental Dermatology, in Germany, carried out tests on men and women between 22 and 43 years old, using a cosmetic preparation with a 0.034% retinol content and discovered that it visibly reduced the number and depth of wrinkles. As soon as it appeared in the papers, this news aroused the excitement to the Pharmacies. The retinol-based cosmetic cream produced in Europe is called ANTI-AGE RETARD. It helps reduce the visible signs of aging and is produced by the multinational KORFF. The cream is in stock in some US Pharmacies, and is formulated for two age-groups: from 25 to 35 years and from 35 and over.

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continued from previous pages

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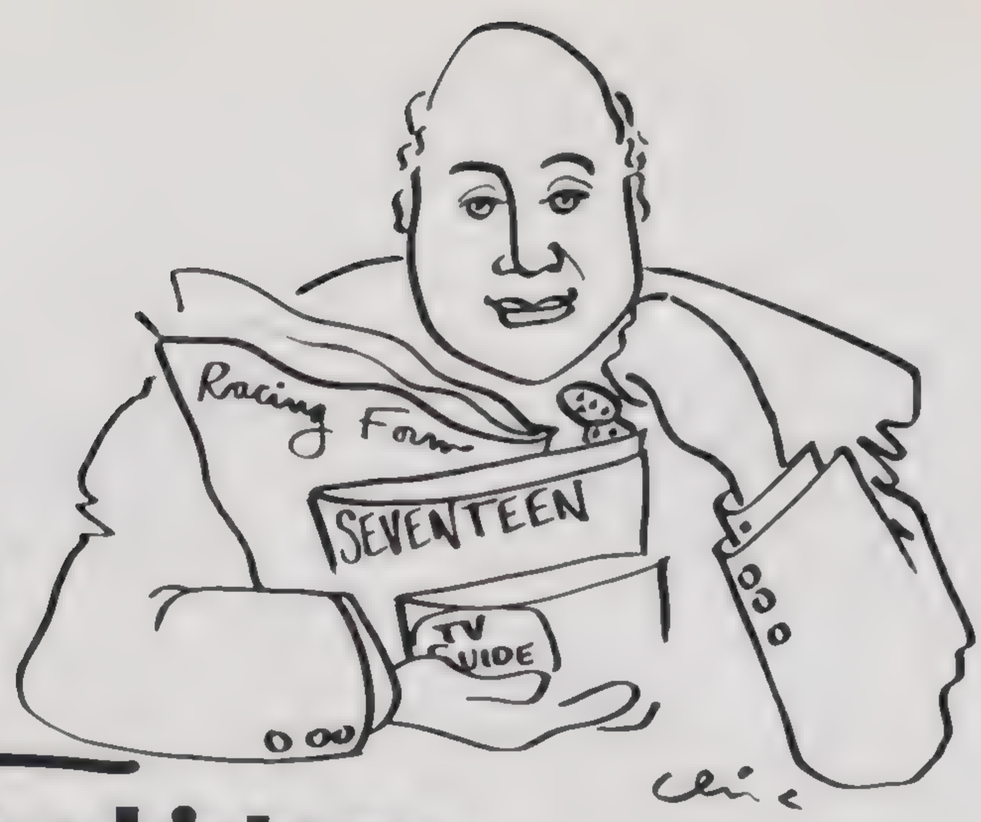

Sweet dealmaker

John Veronis pulls off the largest deal in publishing history

BY MAUREEN ORTH

The code word was Delta. The principles were Titans, the price was staggering. In thirty-four days last summer, media matchmaker and investment banker John Veronis labored in secret to pull off the largest deal in publishing history: the $3 billion sale of Walter Annenberg's private media empire, Triangle Publications, Inc., to Rupert Murdoch's News Corp., Ltd. As broker for Triangle—*TV Guide*, *The Daily Racing Form*, and *Seventeen*—Veronis reportedly collected a fee of more than $12 million, which works out nicely to a little more than $350,000 a day.

Part of that windfall was simply—or shrewdly—being at the right place at the right time. Except for winning the lottery, the best way to become an instant millionaire these days seems to be as an investment banker cashing in on the frenzied merger mania and acquisition obsession that's been gripping U.S. business for several years now. And in an era of high-rolling risk-taking tycoons like Rupert Murdoch, there is no better place to position oneself than the communications industry. Corporate ownership of magazines and newspapers has changed hands, merged and remerged with alarming rapidity over the last few years, and since 1984, ABC, NBC, and CBS have new owners. Murdoch himself bought seven U.S. stations to try to form a fourth major network.

Many of these risks seem well cushioned. According to recent business forecasts, communications will continue to lead all U.S. corporations in its rate of growth during the next four years. Moreover, specialists like Veronis, who began his own firm in 1981 to broker communications deals, believe Wall Street has consistently undervalued their worth.

"As long as you have rising levels of education throughout the world, expanding needs for information, greater common experiences among people in terms of traveling and sharing other cultures, plus the exploding growth of business globally," says Veronis, "you are going to have constantly growing needs for information, for entertainment, for media of all forms."

Yet even an industry cheerleader like Veronis could not have predicted the breathtaking outcome of what he thought was just another routine call from someone with whom he's kept in close touch, Walter Annenberg, or "The Ambassador" as the former representative to the Court of St. James likes to be called. The proposal Veronis heard last July was startling and sweet. The Ambassador, now eighty years old, wanted to sell Triangle for ten figures, and he had a buyer in mind: Rupert Murdoch, a fellow billionaire and fellow conservative with access to worldwide banking, who could make his own decisions quickly without having to go through boards and corporate red tape. Not insignificantly, Veronis had already done four previous deals for Murdoch, including the acquisitions of *New Woman* and *European Travel & Life*.

"The price is off everybody's calculator"

Veronis moved into action as soon as he finished with Annenberg's call. He reached Murdoch in London. "I just said, 'Rupert, I've got something to talk to you about and I think you'll find it quite important.' I told him nothing else until I sat down with him two days later." On Thursday, July 7, they met at Murdoch's New York City office, where Veronis quoted the price and spent an hour and a half going through each Triangle publication. Murdoch, known to pay top dollar for properties that really excite him, didn't blanch—he was definitely interested. On July 9, Murdoch picked up Veronis in the Hamptons in his private plane and the two flew down to Annenberg's estate in Pennsylvania for lunch.

The meal lasted two and a half hours but money was never discussed. Instead, the two media barons took the measure of each other. Murdoch wanted to know the history and evolution of *TV Guide*. They conversed about the future of cable, and the fact that more states are adopting off-track betting to fund education programs. "It was that kind of societal talk—where each publication fit into the society," said Veronis, who acted as the sole go-between. "Then, I don't think Murdoch and The Ambassador spoke again until a dinner party August 2 at Murdoch's house in Beverly Hills."

In the meantime, however, Veronis and one associate had scores of phone calls and a dozen meetings with Murdoch and a few trusted News Corp. executives. "We began to supply him with specific information," says Veronis. The deal was so secret, however, that in the beginning there was nothing on the pages to indicate what the figures alluded to. Inside Veronis, Suhler & Associates, Inc.—Veronis's company—the code word for the deal, known only to Veronis and his single associate, became Delta, the Greek letter in the form of a triangle.

Until very late in the negotiations Annenberg was acting completely alone. The day of the dinner party, a Tuesday, Veronis spent several hours in the morning with Annenberg and met Murdoch in the afternoon. The day after, the three of them met at the home of Annenberg's daughter Wallis, in Los Angeles's Holmby Hills. "On *(Continued on page 274)*

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Business

(Continued from page 272) Wednesday the figure began to harden,'' says Veronis, ''and on Thursday morning, August 4, the deal was set.''

All that was left to do was draft a press release. On Saturday, Annenberg called a few key Triangle executives to tell them the news. That night, he and Murdoch let the word out at another Beverly Hills dinner party. When the news hit the wires on Sunday, August 7, at least one *TV Guide* executive, hearing of the sale for the first time on his car radio, nearly drove off the road.

Almost immediately the papers were filled with financial analysts wondering at the price. They still are today. ''Murdoch's either the most brilliant man with a vision mere mortals can't understand, or one of the craziest,'' said a stunned colleague of Veronis's from a major Wall Street house. ''The price is off everybody's calculator.''

The jewel in the crown of Annenberg's dominion, of course, is *TV Guide*. With that acquisition, Murdoch is getting the largest-selling magazine in the United States (seventeen million weekly), plus a formidable supermarket distribution network that could help Murdoch's other publications like *The Star* and *New Woman*. The hugely profitable *Daily Racing Form* is a virtual monopoly in a world where off-track betting is proliferating. For the future, it is possible that Murdoch, who also owns Twentieth Century Fox, Fox TV, and a European Sky Channel could adapt the information in *TV Guide* with its thousands of summaries of shows and movies to an electronic data base for use on home computers. But is all that worth three *billion*? Naturally, Veronis thinks it is.

In fact, to hear him tell how the highly secret deal unfolded, when two tycoons want something to happen, it does. ''The price was very much in the framework of what we discussed in the beginning,'' he says. ''It was never far from where it concluded.'' Says one Triangle executive, ''It certainly doesn't hurt to conclude a deal of this magnitude when The Ambassador, a great pal of President Reagan's, can count on a compliant Justice Department.''

Indeed. And for investment banker John Veronis, who formed his company in the belief that Wall Street vastly underrated the value of media companies, a month's work had not only made him rich but right.

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BY LESLEY JANE NONKIN

Safe brakes: a scam?

Anti-lock brakes, which can keep a car from skidding even in rain or snow, are the best new safety option to appear on cars in years—and manufacturers know it. The result: consumers who try to purchase cars with anti-locks are finding a surprise at the showroom. Although the brakes themselves may cost less than a thousand dollars, many car manufacturers have tucked them into expensive option packages. Say all you want is a standard $23,970 1988 Acura Legend coupe; to get anti-locks, you must step up to the $27,595 1988 "L" version with climate control, a driver's information center, and a special security system.

Are car companies trying to take safety-minded consumers for a ride? The companies say no, of course, and claim that anti-locks are still costly because they're not manufactured in quantity. They won't advertise the brakes as safety items for fear of liability suits.

By offering anti-locks as part of an expensive option package, car companies can defray some of the cost, explains Gerald Bengtson, vice-president of marketing and distribution for Acura and Honda. "The hope is that with time, items like air bags or anti-lock brakes will become less expensive, even standard."

Buick's young new coupe The Reatta: snappy pickup, luxury-car options

A few months ago, a friend of mine who buys nothing but Japanese and German cars was walking by the General Motors building when he was lured inside by the sleekest, sexiest red siren he'd seen in years. It had a windshield that swept nearly 360 degrees around the top; a nose as long, low, and curvy as a Porsche's; and a compact rear end that reminded him of a Mercedes-Benz. "I couldn't believe it was a Buick!" he told me.

In fact, no one who sees the Reatta, a hot new two-seater from General Motors, can believe it's American-made—and by a company with a reputation for turning out living rooms on wheels. If sex appeal can sell a car, the 1988 Buick Reatta ($25,000 for the basic car; $26,575 with a sunroof and sixteen-way power seats) could be the car that rockets staid General Motors into the twenty-first century.

The Reatta has the requisite wind-swept looks, low ride, and snappy pickup of a sports car (it growls out 165 horsepower and dashes from zero to sixty in less than ten seconds); still, its luxury-car heritage is obvious. While most sports cars rattle your fillings, the Reatta glides over potholes in a dignified way. The seats and walls are plush with soft suede and leather, and the ride is exceptionally quiet. A compact, touch-sensitive computer screen lets you control the radio and temperature, check the engine, or leave the next driver a one-line reminder ("buy cat food") that will flash at any hour of any day. A "personal" setting lets you preprogram your favorite radio station (the stereo's superb) and heating level.

The trunk is wide and easy to load, and its back wall folds down into the car to accommodate skis. The Reatta's only drawback? The brakes, which—even with the extra grip of anti-lock—feel a bit mushy for sports-car driving. But perhaps Buick knows that's the way luxury-car drivers like them.

CAR TREKS: COMPUTER MAPS

If a computer guidance system can direct a missile from Nevada to the Kremlin, why can't a computer guide an ordinary car from New York City to the New Jersey Turnpike? It can. Etak, a revolutionary new electronic map (installed on your car's dashboard), does that and more. Slip a map cassette depicting any major city in the U.S. into the computer; enter the address you want. Your destination shows on the screen as a flashing star, your car as a stationary arrow. As you drive, the map's street lines move to show your progress. The only problem is the price: a whopping $1500 for the computer, $200 for installation, and $35 for each map card (there are three for the San Diego area alone)! But the expense is obviously not enough to scare off the two thousand American drivers who already have Etak in their cars. Prices might drop if General Motors, which owns the American rights to install the system in its cars of the 1990s, does just that. (GM has featured Etak on many of its futuristic prototypes.) Meanwhile, traveling saleswomen and people who need help navigating their way out of the driveway would do well to make the investment themselves. For dealer information, call 1-800-ETAK-INC.

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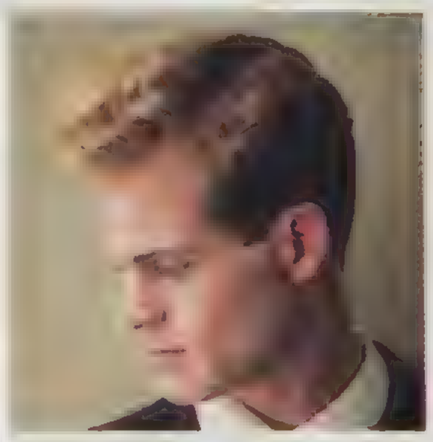

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horoscope

BY ROCKIE GARDINER

NOVEMBER'S ASTROLOGICAL WEATHER: Intuition rivals intellect this month. Revelations and deceptions abound. During Scorpio, there's greater need to heal old wounds and get out of toxic relationships. The Sagittarius sun opposes expansive Jupiter on the 22nd, a repeat of the aspect in effect when the stock market plunged last October.

SCORPIO October 23-November 21 Your ability to strike a responsive chord in others peaks when the sun joins forces with your Pluto co-ruler in the first week. During the Scorpio full moon on the 9th, a new chapter in your personal life may begin. At Thanksgiving, when your Mars co-ruler makes you both playful and passionate, a flirtation could blossom into a romance.

SAGITTARIUS November 22-December 21 As the month begins, you'll be delighted by your boss's generosity or a compliment from the competition. During Scorpio, you'll need time alone to replenish your energies because you may get involved in a venture that'll keep you hopping for the next six months. High spirits and entertaining fill the last week.

CAPRICORN December 22-January 19 While your boss may lead you astray in the first week, a colleague could reveal a deep secret. As your Saturn ruler settles into your sign, you may grow anxious about your appearance or job performance. Relax. At Thanksgiving, Venus provides needed admiration, plus a love opportunity.

AQUARIUS January 20-February 18 Exciting news in the first week, or a shift in the office hierarchy, may change your career direction. A family real-estate venture could prove risky in the third week. On the other hand, having the courage of your convictions might pay off around the 25th when the sun favors impulsive Mars in your money house.

PISCES February 19-March 20 Psychology, metaphysics, and mystery men attract your interest during Scorpio. However, when your impressionable Neptune ruler is under stress on the 5th, make sure that no one plays you for a fool. Because Jupiter withdraws its customary protection, Thanksgiving travel could cost more than expected. Artistry is rewarded on the 30th.

ARIES March 21-April 19 With your Mars ruler back in Aries, you'll know if the career step you took in August leaves enough time for your personal life. A financial opportunity in the first week could turn into a bonanza by January. Keep a sharp eye on joint investments so that as the month ends you can celebrate with your partner.

TAURUS April 20-May 20 When Neptune befuddles your Venus ruler the weekend of the 5th you could be the victim of a fraudulent scheme. Sidestep a looming power struggle in the second week with your mate or a stubborn co-worker. By Thanksgiving, you'll finally feel secure about your job and your marriage.
(Continued on page 288)

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horoscope

(Continued from page 286)

GEMINI May 21-June 21 For the first two weeks, life happily revolves around creative projects, entertainment, and loved ones. The week of the 14th may bring a new regime at work or a change in your job description. Don't get depressed; after Thanksgiving you could make a courageous career move. May Geminis must look carefully before they leap.

CANCER June 22-July 22 As the month begins, a generous friend might invite you to share in her good fortune. Your intuition is especially strong on the 5th; you can uncover a family secret or spot a scam a mile away. When the sun opposes Jupiter on the 22nd, you may take an uncharacteristic romantic or financial risk. Spend this Thanksgiving away from home.

LEO July 23-August 22 You'll gain more insight into a dysfunctional relationship or other obsessive behavior when your sun ruler meets Pluto in the first week. Don't let pre-Thanksgiving requests from your boss or parents overwhelm you. High adventure awaits you no matter where you spend the holiday weekend.

VIRGO August 23-September 22 While your Mercury ruler is in Scorpio, you may grow suspicious of money matters, secretive about feelings. This attitude can help you avoid a financial or emotional fiasco at Thanksgiving when Mercury opposes Jupiter. The travel bug bites as the month ends; choose a free-spirited companion.

LIBRA September 23-October 22 You could stumble onto a golden investment or educational opportunity as Jupiter favors your Venus ruler on the 1st, but blind luck won't prevent a dubious romantic encounter that weekend. With the sun-Jupiter opposition across your money house, the second half of the month becomes expensive.

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fitness

Exercise success

Good news: previous fitness level doesn't determine a woman's future

Jane Fonda has produced nine exercise videos that have sold more than four million copies, numbers that suggest she is inspiring *someone*. But Fonda's videos—which offer solid workouts—should also carry a warning label: *This program will not make you look like Jane Fonda*.

Genetics probably plays a greater role in body shape than sit-ups, and once we gain a certain maturity, we recognize that and stop striving for the body that others have.

Women who have been in shape know how their bodies *can* feel; their exercise goal isn't to look like Jane Fonda or Cher but to regain themselves. We often have a picture of ourselves, frozen in time: we want to have the body again we had at the prom, or at the starting line of the college track meet. Over the years, a woman's sense of herself tends to remain constant, even as her body changes. Then comes the jolt one day of not recognizing oneself in the mirror. "It's disconcerting when your body no longer fits your self-image," says Barbara Jacobson, coauthor of *Weight, Sex, and Marriage* (Norton).

Even a body that has never been in shape can be improved. According to James S. Skinner, Ph.D., director, Exercise and Sport Research Institute, Arizona State University, one's previous fitness level doesn't determine one's future. In one study, he found that people who had been very active until their twenties, then sedentary for the next ten years, "didn't improve any more rapidly after eight weeks on a training program than people who had always been inactive."

Being unfit is discouraging; but Dr. Skinner advises that "if you're really out of shape, you have a better chance of improving." The body can move back to an average level of fitness more quickly than it can advance to above average. Since the body adapts to one's regular level of activity, once the activity level changes so do muscles, heart, and cells.

Jacobson finds that women who are successful at losing weight or getting in shape invariably "woke up one morning knowing it was time to get serious." What causes such epiphanies is hard to say, but Jacobson thinks it's a matter of power and control: we ultimately get in shape not to please someone else but to realize our own potential. Learning to be comfortable with one's body and forgiving of its weaknesses is a key step in pursuing fitness. "There may be times you should accept being five pounds overweight," says Jacobson.

Dr. Skinner advises setting goals for oneself, remembering that the body cannot be changed quickly: after several months of exercise, one can better evaluate changes. That is physiologically correct, but a woman driven by a personal desire to be fit likely feels victorious when she begins exercising again. It doesn't take much more than a week of aerobics classes or some pool laps to remember the pleasure of moving one's muscles.

When you reclaim your body, all you can hope to get is *your* body. Dr. Skinner points out that put on identical training programs, some people will improve more than others. We have to get fit from the inside out, rather than from the outside in. A recent ad claims, "Feeling good is good. Looking good is better." That's the kind of tyranny we have to avoid if we want our bodies for ourselves.

—JANICE KAPLAN

("Fitness" continued on page 292)

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fitness

Test of fitness: Brooke Shields improves muscle tone, not muscle size.

Fitness tests rated

Are you fit? The answer may be yes and no; because what's considered fit at one gym may not be fit at another. The truth is that clubs use different methods—and standards—to measure fitness: evaluations may range anywhere from a one-mile walking test to a more extensive workup. Experts now recommend fitness tests for anyone starting a program; most clubs require them for new members. The test of a good fitness test? Here, some guidelines . . .

- Make sure the tester is an exercise physiologist, physical therapist, doctor, or is certified by the American College of Sports Medicine (ACSM); at the very least, the tester should have CPR training.
- Be sure cardiovascular (aerobic) capacity, body-fat composition, strength, and flexibility are measured.
- What about stress tests? The ACSM recommends maximal stress testing—which helps to detect signs of heart disease—for anyone over forty-five or with cardiac risk factors (smoking, hypertension, diabetes). Maximal stress tests should only be administered by a physician, monitored with blood pressure readings and an EKG.

Most health clubs get around this problem by offering a *sub*maximal bike test. While not as accurate as maximal testing, this test helps to establish general exercise guidelines.

- Body-fat norms also vary from club to club. Skin-fold calipers, the most common body-fat measures, are accurate within 3 percent. Don't be fooled by the new high-tech computerized body-fat machines; they're unreliable.
- Be sure both upper- and lower-body strengths are tested with computerized strength-training equipment, such as Cybex.
- A physical therapist should test flexibility—*and* ask about previous sports or orthopedic injuries.
- What the club does with a client *after* the test is also important. Simply receiving recommendations for aerobics three times a week is not adequate direction. If this has been your experience, ask your instructor for better, more specific, guidance. A realistic program should be designed to suit a client's needs and lifestyle.
- Since clubs use different criteria for evaluating fitness, get retested by the same facility in order to check fitness progress accurately.

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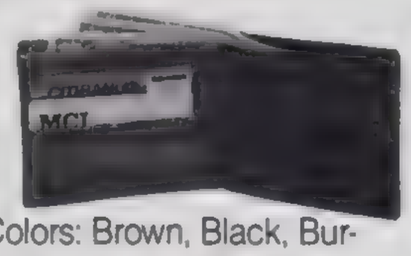

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fitness

Gym chic: sporting the hot new shoes

Fitness gear has never been more appealing. Hottest trend: hi-tech climbing shoes (here, from Dolomite, La Sportiva, Scarpa, Merrell), for on—and off—the mountain.

Three years ago, Reebok changed the sports-shoe industry with its white Freestyle aerobics shoe, which was an instant success in—and out of—the gym. Today, not only are there shoes for every sport—from cycling to trekking—but there are cross trainers designed for many activities (Nike was the first; others are out from Avia, Reebok, Puma).

Beyond athletic appeal, sneakers are showing up, more and more, away from the gym . . . on the feet of rock stars who wear them to help promote a fit, energetic image (Cyndi Lauper wears sneakers in unmatching colors). Even the staid walk-to-work image of a woman in a suit wearing white athletic shoes and socks is changing: Rockport is developing walking pumps; and Reebok has new flats with walking-shoe innovations—so women don't have to sacrifice comfort or violate office dress codes. More fun: the bicolored Italian climbing shoes, *above*—a sign of design to come. . . . The L.A. trend: having Reeboks hand-beaded (Goldie Hawn ordered a pair for herself and Weeboks for her year-old son; cost $200 to $1000, depending on the design, from Lightfeather Productions, 505/877-4731).

The fact that more people are wearing sneakers for nonathletic endeavors has prompted companies like Adidas to introduce a line called Ramblers, suede pseudo-hiking shoes meant for traversing city blocks, instead of mountain ranges. Nike's bold-colored Kona sock is an all-around sports slipper. The newest takes on Keds: Converse's Skidgrips; custom hand-painted sneakers (Sneakin' Out!, 212-772-0123).

Whether or not they hit the gym regularly, more women want to look as if they do.—**HOLLAND SWEET**

Top, bottom, MICHAEL HALSBAND. *Center,* GREG EPPERSON. Details, last pages

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health

BY MELVA WEBER

Taking the sting out of injections

Anyone who has ever undergone surgery—minor or major—is probably familiar with the stinging, burning pain caused by the injection of a local anesthetic or the placement of an intravenous line. Dreading the pain of injection often adds anxiety to the already stressful experience of surgery. Now, according to a San Francisco University anesthesiologist, Warren McKay, M.D., this pain can be reduced or eliminated if sodium bicarbonate (commonly known as baking soda) is mixed with the anesthetic solution before injection. Part of the reason these agents cause pain, explains Dr. McKay, is that manufacturers make them acidic in order to increase their shelf life and to allow the addition of epinephrine (which is used to make the anesthetic last longer as well as to help stop bleeding). Adding sodium bicarbonate before use lessens the pain because it neutralizes the solution, bringing its acidity level closer to that of blood and body tissues. Baking soda may have other benefits, too. In a study conducted by Dr. McKay and his colleagues at Harvard Medical School, the researchers found that sodium bicarbonate not only reduces pain, but it also makes the anesthetic work faster, longer, and more efficiently.

Prenatal testing—new advances

The experimental prenatal diagnostic test for birth defects, chorionic villus sampling (CVS), is about as safe for both mother and fetus as amniocentesis, according to a recent announcement by the National Institute of Child Health and Human Development (NICHD). In the newer CVS test (currently used at about twenty medical centers in the United States), a tiny sample of placental tissue is removed for analysis transcervically with a pump-type sampler. One of the benefits of the CVS test is that it can be given early on in pregnancy, generally at nine to twelve weeks, whereas amniocentesis, in which amniotic fluid is removed through the abdominal wall with a needle, is done after the sixteenth week—though recently some doctors have performed amniocentesis at the end of the ninth week.

The current results of a six-year study, begun in 1984, were presented by George G. Rhoads, M.D., of the NICHD at the annual meeting of the American College of Obstetricians and Gynecologists. Continuing research will focus on a transabdominal CVS technique in which a needle is used. Laird G. Jackson, M.D., of the Thomas Jefferson University in Philadelphia, cautions that more experience is needed, particularly with the transabdominal procedure, which he believes will eventually supplant transcervical CVS. And Dr. Joe L. Simpson, M.D., of the University of Tennessee predicts that "not too far in the future, we'll do transabdominal CVS to determine abnormalities in the second or early third trimester."

Blood you can bank on

Increasingly, people have become interested in autologous blood donation, a practice in which a patient banks her own blood before elective surgery to avoid the risks of using blood from unknown donors. The problem with this procedure, however, is that successive donations often cause anemia, making the patient unable to bank enough blood to meet surgical needs. Now, a study at Johns Hopkins University School of Medicine indicates that the recently available, genetically engineered hormone recombinant human erythropoietin may enable patients to supply enough of their own blood to meet later transfusion needs. According to a report in the *Journal of the American Medical Association* by Thomas S. Kickler, M.D., and Jerry L. Spivak, M.D., the genetically engineered hormone, which stimulates red blood cell production in the body, has the potential to both reduce transfusion risks and increase the overall blood supply.

The myth of menopause blues

If you think menopause automatically brings on depression or emotional distress, discard that notion. Chris Anne Raymond, Ph.D., reports in the *Journal of the American Medical Association* on the largest-ever study of attitudes toward menopause in healthy middle-aged women. The Massachusetts Women's Health Study finds that very few women—about 3 percent—express regret about the physical changes they experience during and after menopause. Further, the study indicates that menopause does not cause depression; the small proportion of women who are already depressed are the source of most of the complaints doctors receive about menopause. Sonja McKinlay, Ph.D., one of the investigators and president of the New England Research Institute in Watertown, reports that the women surveyed were more likely to express relief from concerns about pregnancy, contraception, and menstruation. Of those who did feel regret or mixed feelings when the study began six years ago, almost all have since shifted their attitude toward neutrality or relief. Even the well-known symptom of hot flashes exerted only a slight negative effect on women's attitudes.

Morris Notelovitz, M.D., Ph.D., director of the Climacteric Clinic of Gainesville, Florida, says the Massachusetts Women's Health Study findings agree with his clinical experience. Depression in menopausal women is mostly caused by other things going on in home or family life, he says. In cases where estrogen depletion seems to be the cause of depression, the women respond well to hormone therapy.

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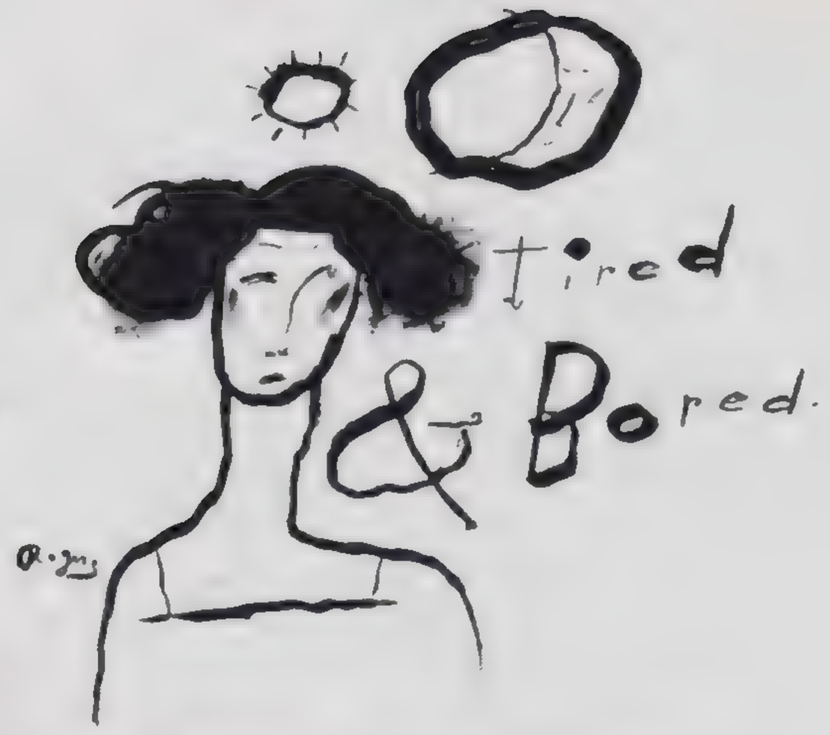
health

Weathering winter blues... how light affects mood



As temperatures drop and daylight dwindles, it's natural to fall victim to winter blues. But Seasonal Affective Disorder (SAD) is a depression linked specifically to shorter days, resulting in a need for more sleep, feelings of fatigue, significant weight gain, withdrawal, disinterest in sex. What distinguishes this form of depression: its symptoms abate with spring.

While other body rhythms are influenced by seasonal changes, the light/dark cycle has the greatest effect. The Rx? A dose of simulated natural light each morning. Until recently, some SAD patients (SAD is estimated to affect as many as thirty-five million people, in varying degrees of severity, in the United States) were faced with sitting in front of a therapeutic light for up to six hours. Is the cure worse than the disease? "Until now," explains Philip C. Hughes, Ph.D., president of Medic-Light, Inc., "the technology was most applicable to severe cases, where the need for therapy outweighed the time factor."

Medic-Light's new, smaller, more powerful model reduces the length of exposure to an average of thirty minutes. The portable unit (which sells for about four hundred dollars) can be set up on a desk or tabletop with lights positioned overhead, allowing one to read, work, or watch television.

According to Michael Terman, Ph.D., research scientist, New York State Psychiatric Institute, at Columbia-Presbyterian Medical Center, improvement is almost immediate. "The typical patient responds within three to four days."

A lack of light also disrupts the pineal gland's secretion of the hormone melatonin. Normally, its production increases throughout the night, beginning around 9 P.M. In SAD patients, says Alfred J. Lewy, M.D., Ph.D., of The Oregon Health Sciences University, that onset is delayed. However, it remains unclear whether this is a symptom of the disorder or its cause.

Beyond moods, how does winter affect health? We're more prone to colds and flus, indirectly because of the weather. When it's cold outside, we spend more time inside, the perfect breeding ground for germs. According to Elliot C. Dick, Ph.D., professor of preventive medicine, University of Wisconsin-Madison Medical School, the only effective solution is to avoid close contact with other people.

The light/dark cycle has a great effect on moods. The Rx? A dose of simulated light

Colder weather also means that the heart works harder to maintain body temperature, a stressor that can increase the risk of heart attack. In addition, lung problems are exacerbated, causing airways to constrict and breathing to become more difficult.

Paul Paris, M.D., medical director, University of Pittsburgh's Center of Emergency Medicine, recommends a common-sense approach to winter weather. "People don't acclimate themselves; they don't adjust activities or clothing to compensate." The fact is, temperature extremes—from the hot and humid nineties to the frigid teens—require people to adapt routines, and exercise caution.

—**BARBARA KLEIN**

(*"Health" continued on page 302*)

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mind health

By CAROL TAVRIS, Ph.D.

Love addiction or woman-bashing?

Self-help books continue to burden women with the responsibility of bettering themselves and of finding the perfect man, says Lenore Walker, Ed.D., in a paper presented to the American Psychological Association. Walker is particularly critical of modern facile notions of love addiction.

Some of the women who "love too much," says Walker, are in abusive, not addictive, relationships. She attacks popular books that assert that by changing herself, an abused woman can easily leave a damaging relationship. "It sounds remarkably similar to the advice that battered women used to get," says Walker: " 'If you don't like it, you can always leave.' " But abused women can't always leave: many have a legitimate fear of further abuse—even life-endangering abuse—if they try.

Walker is also critical of using the language of addiction to describe the normal yearning that many women have for a stable, loving relationship. She objects to the pathology model of love that blames the woman for being "sick," absolves men of equal responsibility for action, and ignores the structure of relationships that men and women are bound by. For example, she says, a woman who stays with an alcoholic husband is considered codependent. Rarely is the possibility discussed that it might be reasonable for a woman to want to save her marriage (or to *need* to save her marriage for financial survival) while also wanting her husband to quit drinking.

Walker doesn't blame victims for reading what she regards as "thinly disguised blame-the-victim books" that are, in her mind, another form of woman-bashing. While she understands the optimism of telling women that they can change men by changing themselves and that if they get rid of their current bad apple, they will find a whole barrel of perfect ones, she fears these messages keep women focused on finding and keeping the improbable Mr. Right.

Coping with jealousy

You're at a party and a stranger flirts with your boyfriend. You're dating a terrific guy, and you see him at lunch with a beautiful woman. How to cope? You could have an emotional outburst, sulk for three days, rehearse sarcastic speeches, or attack him, her, or both of them. Peter Salovey, Ph.D., of Yale University, finds three strategies that work better: *self-reliance* (avoiding emotional outbursts, keeping up one's usual activities); *self-bolstering* (thinking about one's good qualities, indulging oneself); and *selective ignoring* (deciding that Harry isn't so great after all, or ignoring the specific jealousy-producing event and working harder to improve things with him).

Self-reliance, says Salovey, is the strategy most strongly related to reduced feelings of jealousy and its handmaidens, anger and depression; it is helped along by selective ignoring. Efforts to bolster self-esteem are less effective, possibly because the first flash of jealousy produces such powerful negative feelings about oneself ("She's so much smarter than I am; no wonder he's talking to her"). Nevertheless, self-bolstering does help over the long run, preventing jealousy from spiraling into prolonged depression or envy.

Many people in romantic relationships, Salovey observes, believe that emotional outbursts are signs of love and devotion. On the contrary, he finds, they prolong the jealousy. The best way to cope, he suggests, is by controlling one's emotions, maintaining one's daily routines, and thinking very carefully about whether the relationship is best pursued—or abandoned.

Anger on the job

Many people who have figured out how to manage their own anger become tongue-tied and troubled by anger directed at them—especially if it is ambiguously conveyed. In Working Up A Storm: Anger, Anxiety, Joy, and Tears on the Job *(Norton), Jeanne M. Plas, Ph.D., and Kathleen V. Hoover-Dempsey, Ph.D., explore styles of managing emotions at work, including being on the receiving end of indirect anger.*

By its nature, indirect anger is unclear: the recipient must decide whether the sender is really angry or just in a bad mood. There are three responses, the researchers found. The recipient can respond indirectly, too, monitoring her boss's or co-worker's behavior closely, trying to identify the reasons for the anger, and solving the problem without a head-on collision. People who are good at reading nonverbal signals and who dislike conflict often resolve unexpressed anger "without firing a shot."

Some people simply ignore all subtle (and not-so-subtle) messages. You have to hit them on the head to get them to notice your irritation; they regard indirect hints as a ridiculous waste of time. Plas and Hoover-Dempsey interviewed one man who finally had to tell his colleagues that his motto was: "Give it to me straight, or don't give it to me at all."

A third strategy is to respond with confrontation. One woman, noticing that a colleague had stopped talking to her, finally told him that she was more than willing to work out a conflict, but that she was unwilling to live with silence and suspicion.

Because most people fail to plan ahead for situations where they are targets of anger and accusation, a colleague's anger often catches them off guard, leaving them puzzled. People give lots of attention to every other aspect of work, Plas and Hoover-Dempsey observe, rather than to this inevitable one.

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health

Doc-In-The-Box

Controversial new walk-in medical centers offer one-stop care

Convenience: that's the lure of the new medical centers offering extended hours and instant care. Known as Doc-in-the-Boxes, these walk-in clinics take a fast-food approach to the treatment of ailments ranging from sore throats to eye injuries to broken limbs.

There are more than four thousand walk-in health centers—with names like Health Stop, Redi-Med, and People's Quikcare—scattered across the country. And while these centers are usually not equipped to handle real emergencies (e.g., trauma cases or heart attack victims), they do have time-saving appeal for the treatment of minor medical problems.

Have we entered the age of fast-track medicine? Maybe. But convenience isn't everything. "To the degree that these centers tend to staff themselves with young, inexperienced doctors, the level of care may not be as high as with more experienced private physicians," warns J. Sanford Schwartz, M.D., associate professor of medicine, University of Pennsylvania Medical School and senior fellow at the Leonard Davis Institute of Health Economics.

Physicians also have another concern: patients who drop in to a Doc-in-the-Box usually see whichever doctor is available—there is rarely any continuity of care. Who, then, monitors a patient's overall health? Some walk-in centers are responding to this criticism by offering patients the option of making an appointment with the doctor of their choice.

A variation of the Doc-in-the-Box is targeted to women: women's health centers—which are proliferating at a dizzying rate—include gynecologists, internists, psychologists, and screening labs all under one roof. Their emphasis: one-stop care. The added advantage: gender-specific expertise. "In the past, women's health meant reproductive care, but the women's health movement has defined a whole new field," says Sally J. Rynne, chief executive officer of the National Association of Directors of Women's Health Programs, and president, Women's Healthcare Consultants in Evanston, Illinois. "A psychologist at a women's center knows how the psychological development of women is different from that of men; the internist is up-to-date on the latest research on women and alcohol."

According to Rynne, about 40 percent of the nation's hospitals have set up women's health programs—many of which operate out of freestanding centers. Some women's health advocates fear that the centers use educational programs on hot topics like osteoporosis, breast cancer, and PMS to attract women who are scared about such diseases—and then give them tests they don't need. "Some of these centers are focusing on the technological aspects of care—and some of the procedures they're pushing, like bone densitometry, are of questionable value to many patients," says Dr. Schwartz.

These new health centers take a fast-food approach to medicine

Still, women are the perfect targets for health-care providers competing to find new markets: they seek medical care more often than men and make most of the health-care decisions for their families.

Critics warn that women should know exactly what these centers do—and don't—offer before writing off a private physician. According to Dr. Schwartz: "A little skepticism in the medical consumer is not a bad thing." —LORI MILLER KASE

("Health" continued on page 306)

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Food and drugs: do they mix? Sometimes not

BY JUDITH S. STERN, Sc.D.

Americans spend over $32 billion per year on medications, including prescription and over-the-counter drugs. But what doctors, pharmacists, and drug labels usually don't tell you: the foods you eat can influence the way medicines work. "Food can interact with a drug to enhance—or reduce—its effect, to speed up—or prolong—its action," says Brian L.G. Morgan, Ph.D., research scientist at Columbia University's Institute of Human Nutrition; author of *The Food and Drug Interaction Guide* (Simon and Schuster). The opposite is also true: Drugs can deplete the body of essential vitamins and minerals, upsetting nutrient balance (see chart, *page 308*, for details).

Though absorption of some drugs—including Valium—is enhanced by food, drugs are often absorbed more slowly when taken with meals; in some cases, the total amount of the drug absorbed by the body is reduced. Decreasing a drug's absorption—even temporarily—is equivalent to lowering its dose, which is particularly significant when taking a drug for rapid relief of pain or asthma.

What you eat with drugs is also as important as *when* you eat. In general, it's been found that high-protein, low-carbohydrate diets tend to increase the rate of drug metabolism, reducing a drug's effectiveness; diets consisting of little protein tend to slow a drug's absorption, prolonging its action. But because drug doses tend to be generous, experts don't recommend making drastic changes in one's diet to compensate for this problem.

Many drugs taken over long periods of time can alter absorption, metabolism, and excretion of vitamins and minerals. Dr. Morgan claims that after four or five years on birth control pills, women often suffer from some kind of vitamin deficiency: oral contraceptives decrease the body's absorption of vitamin B_{12} and folic acid; lead to increased *(Continued on page 308)*

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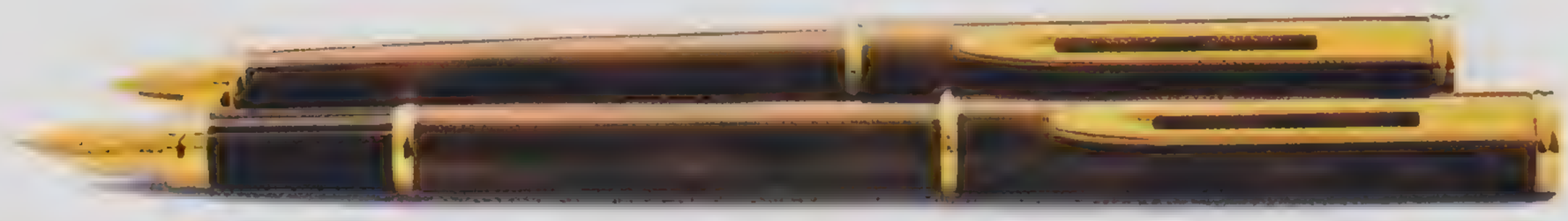

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health

(Continued from page 306) breakdown—and consequently, excretion—of vitamin C; and deplete the body of B_2 and B_6 (the estrogen in birth control pills stimulates a number of chemical reactions that require these two vitamins). Some gynecologists suggest that women using oral contraceptives eat plenty of foods rich in B_6 and folic acid, or take supplements of these vitamins. Doctors routinely check the folic-acid status of women coming off the Pill and preparing to get pregnant. In Spain, B_6 is automatically added to birth control pills.

Women taking any medication over an extended period of time (a month or longer) should be cautious; they should ask a physician or pharmacist whether a drug should be taken with or without food and how a drug might interact with important nutrients. Dr. Morgan advises women to keep complete lists of medications and any vitamin supplements they use, noting doses and frequency, to be made available to a physician whenever a new drug is prescribed.

Food/Drug Interactions

DRUG	USE WITH FOOD	EFFECT ON NUTRITIONAL STATUS
Analgesics		
Aspirin	Take with some food to avoid gastric irritation; not with large meal, which slows absorption	*Decreases vitamin C, folic acid absorption; gastric bleeding depletes iron*
Tylenol (acetaminophen)	Avoid supplements greater than 500 mg per day of vitamin C, which prevents excretion of drug	*Decreases absorption of sodium*
Antacids		
Aluminum hydroxide (Maalox, Mylanta)	Take between meals	*Decreases absorption of phosphorus, calcium, fluoride*
Calcium carbonate (Titralac, Camalox)	Do not take with vitamin supplements	*Inactivates vitamin B_1; decreases absorption of folic acid, iron, magnesium, phosphorus*
Antibiotics		
Tetracycline	Best without food; do not take within 2 hours of foods or supplements high in calcium, iron, zinc, or magnesium	*Decreases absorption of calcium, iron, magnesium, protein; increases excretion of vitamin C and folic acid*
Penicillin	Best on empty stomach; take with fruit juice to prevent nausea	*Increases excretion of vitamins B_6, B_{12}, folic acid, potassium, calcium, magnesium*
Antihistamines	Avoid large quantities of alkaline foods such as dairy products, fruits, vegetables—they increase drug potency	*No effect*

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travel

A Malibu education

The world's ultimate beach town: ground zero for the good life

BY DAVID FREEMAN

When things go very right in Hollywood, sooner or later the people in the winner's circle say, "Let's move to the beach." They want to live by the dazzling Pacific, where the water is warmer, the flesh firmer, and the dreams bigger; where money itself seems to breed in the sand. In Hollywood that means only one place: the very idea of Southern California, with all its mythic promise, finds its apotheosis on the beach at Malibu. This is ground zero for the good life.

The topography of Malibu is simple, its cosmology more complicated. What we think of as Malibu is twenty-seven miles along the ocean, from just above Santa Monica to the Ventura County line. Malibu has no comprehensive sewer system, its roads are regularly clogged, it is subject to the ravages of the sea and the weather, and the residents argue endlessly about incorporating their community and becoming a city to ward off greedy developers. For all that, there are probably more celebrities living here than anywhere else in the world.

Two hundred years ago, before anyone had thought much about the movies, the king of Spain granted some seventeen thousand acres of Southern California to a loyal soldier. The gift was called the Rancho Topanga Malibu Sequit. By 1892, the Malibu—a location still used by old-

(Continued on page 313)

Above: front yard of the rich and famous—the Malibu Colony *Right:* Malibu Gothic—the surfing scene in the early 1930s

Top: CHAD SLATTERY/After Image; *right,* Malibu Lagoon Museum

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travel

(Continued from page 310) timers—was entirely in the hands of a wealthy young Easterner named Fredrick Hastings Rindge, who had bought it for ten dollars an acre, set up a ranch, and begun raising a family.

Rindge died in 1905; his widow, Malibu's first memorable eccentric, spent the rest of her life trying to keep people out, even going so far as to mount a private army to protect her property. When the state of California finally won the right to build the road that became the Pacific Coast Highway, cars could get through, but God help anyone who got off the road to enjoy the scenery. Mrs. Rindge told her soldiers to shoot, and they did.

In her efforts to ward off the future, Mrs. Rindge destroyed her vast fortune and holdings, mostly on taxes and legal fees. By 1928, her need to generate income forced her to lease some beachfront lots to movie people who wanted to build modest weekend retreats in what is today the Colony. Among the first to do so were Clara Bow, Ronald Colman, Gary Cooper, Harold Lloyd, Barbara Stanwyck, and Gloria Swanson. The original leases were for use of the land, and at expiration (usually ten years), the cottages were torn down. A version of that tradition remains today. Smaller houses are gobbled up to make room for larger ones; land is combined. The results, no matter how luxe, are crammed very close together. You can't help but know your neighbors.

In Malibu, the water is warmer, the flesh firmer; money itself seems to breed in the sand

In the Colony, the beach is less crowded than in other parts of Malibu, even on summer weekends. Colonists—like Bruce Dern, Michael Landon, Sting, Joni Mitchell, Lee Majors—don't make a fuss over the sand. At the end of the day, a few might ease on down to the waterline, sundowner in hand, for a stroll. Still, these beachcombers cherish their privacy and yield it as reluctantly as Mrs. Rindge did. A few years ago, some of them wanted the state's permission to put up a sea wall to keep back the Pacific. In exchange, the California Coastal Commission asked them to allow nonresidents to walk on the heretofore private beach. There were plenty of rules governing access, and the Colonists didn't make it easy, but the more intrepid tourists managed. Larry Hagman, a longtime resident, once came downstairs to find a gentleman walking through his house videotaping the premises.

"I vanted to see your house," the man said. "I'm from Chermany," he added, offering his hand. "Chake hands vit a Cherman." Hagman, a reasonable man as celebrities go, showed the intruder the fastest way out.

Like much of Southern California, Malibu is subject to natural calamities. Nature seems larger here than anywhere else, more dangerous, more theatrical. The thick, lush vegetation of the canyons can grow dry and arid, prone to fires caused by the Santa Ana winds that come in off the desert. The sea also acts up regularly, damaging the real estate with crashing waves—a stern word from God, perhaps, for building houses on the sand.

There's no downtown or even a center to Malibu, but around the Malibu Pier—which is soon to lose its legendary Alice's Restaurant and become a real-estate development—there's a commercial strip, a collection of bikini and T-shirt shops and fast-food joints that gives way to a surfing beach that's just south of the Colony.

More tasteful is the Mediterranean-style shopping center across the Pacific Coast Highway from the Colony that functions as a sort of crossroads for locals. (Here, as in most public Malibu places, it's a point of honor among the residents to dress down. The standard uniforms are T-shirts, tennis clothes, and warm-up suits.)

North of the Colony, the series of beaches—Escondido, Paradise Cove, Point Dume, Zuma, Trancas, and Broad Beach—is a collection of fiefdoms with their own partisans and style. The Colony is clubby. Point Dume is where young Hollywood lives. (Brothers Charlie Sheen and Emilio Estevez are there, as well as Timothy Hutton. Sean Penn grew up at Point Dume, though now he and Mrs. P. live in nearby Carbon Canyon.)

Broad Beach, the latest and hottest spot, is less built-up than the Colony and counts *(Continued on page 314)*

travel

(Continued from page 313) Robert Redford, Goldie Hawn and Kurt Russell, and Steven Spielberg and Amy Irving among its householders. The white sand here, by the way, goes for thirty-six grand per beachfront foot, and there are more takers than beach.

East of the beaches, slashed into the Santa Monica Mountains, are the canyons: Carbon, Rambla Pacifica, and Ramirez. Some are heavily built upon with spectacular estates and ranches (witness Barbra Streisand's multi-dwelling compound in Ramirez). Others are still rugged and rural, virtually impassable—the domain, legend has it, of lizard-eating hermits and bands of bikers. But no matter how intensely one might defend a particular enclave, everyone swears allegiance to one crown: Malibu.

Many of the beaches and canyons are public places, open to all—surfers, gawkers, and day-trippers hoping to see a celebrated face. But what is compelling about Malibu are the private houses. This is Southern California, land of land, where to own your own house is everything. No matter how crammed together houses in the Colony might be, or how astonishingly grand they are on Broad Beach, the idea of property is as important to Malibu home-owners as to any house-proud suburbanite.

Architecture ranges from the eccentric to the very good; from nouveau Navaho to Mediterranean, with a few Samurai palaces and a lot of Postmodernism. Ultimately, however, it's real estate, not architecture, that Malibu talks about, thinks about, cares about. And why not? No matter how many millions you make from a movie, the actors who earn it know it's serendipitous and never to be completely trusted. Waterfront property is something else. No one's making any more of it, and the price never ever goes down.

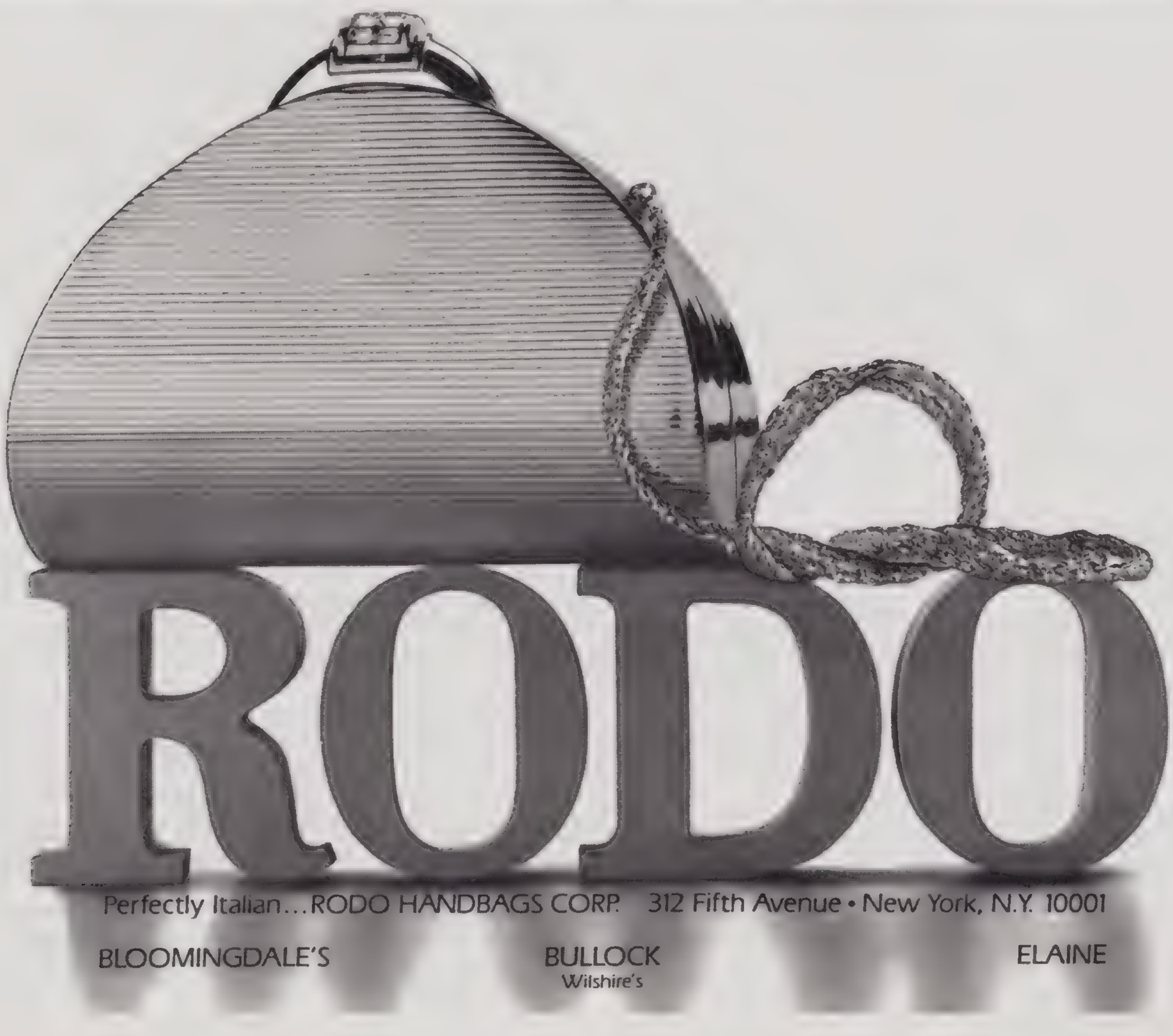
The result, particularly on summer weekends, is a twenty-odd-mile parade of tanned, happy, rich people (and those pretending to be) walking along the beach talking about property values. Oh, they talk about the movie business and the Lakers, but it always comes back to real estate. If you're a guest, you consider owning; if you're a renter, you speculate on your landlord's profit; if you're a householder, you look out at all you survey and realize that with each tick of the Rolex, your property has increased a few dollars.

But for all the gaudy money and transitory fame of some of the residents, one thing endures here and is as available to the dopiest surfer as it is to a movie star: the light. Film directors often speak of "the magic hour," meaning the last minutes of the day when afternoon is turning into evening. Nowhere does it happen more intensely than along the shore at Malibu, where, for a brief time every evening, the world is bathed in a red glow, as if the reflection of a fire, perhaps the flames of burning ambition, were cast over the rocks, the sky, the sand, the sea itself. At that moment, no one argues that the struggle to be here, in this astonishing place, isn't worth the battle.

Nature seems larger here . . . more dangerous, more theatrical

("Travel" continued on page 322)

David Freeman *is the author of* A Hollywood Education.



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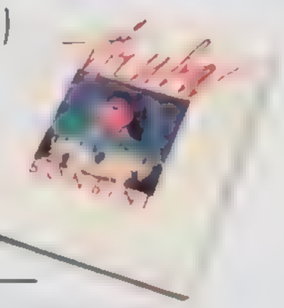

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If You Have Headaches...

...Please take a few minutes to help us find out about you and your headaches. The data we collect will be summarized and presented to the media to help people understand more about headaches. You will not be identified or contacted.

1. How often do you get headaches? (please check)
6-1☐ I rarely get them.
-2☐ I get them once in a while.
-3☐ I get them frequently, but not at regular intervals.
-4☐ I get them frequently at regular intervals.

2. How many days per year are you kept home by your headaches? (please check one)
7-1☐ 1-3
2☐ 4-7
-3☐ 8-12
4☐ more than 12 (please specify) ____ 8-10

3. Rate the level of headache pain you feel most often: (please circle)
11- 1 .....2 .....3 .....4 5
mild (annoying) — intense (can't focus attention) — incapacitating (seek medical help)

4. What kind of medication have you tried to alleviate the pain, and what quantity do you take weekly?

(please check all that apply)	*type*	*# per week* (please list)
12-1☐ Over-the-counter aspirin.		____ 13-14
2☐ Over-the-counter non-aspirin pain reliever.		____ 15-16
3☐ Prescription pain reliever.		____ 17-18

5. Which professionals have you visited for headache relief? (check all those visited)
19-1☐ GP or family doctor
-2☐ neurologist
3☐ psychiatrist
4☐ psychologist
5☐ social worker
6☐ obstetrician/gynecologist
7☐ eye doctor
8☐ temporo mandibular joint specialist (TMJ)
9☐ chiropractor
20 1☐ physical therapist
-2☐ acupuncturist
-3☐ hypnotist
-4☐ allergist
5☐ behavioral medicine specialist (biofeedback)

6. How helpful has the treatment you've received been? (please circle)
21 1 .....2 .....3 .....4 5
not helpful — helpful — very helpful

7. Is there a particular time of day you find you are more likely to get headaches?
22-1☐ morning
2☐ afternoon
-3☐ evening
-4☐ night

Is there a particular time of week?
23-1☐ weekdays
-2☐ weekends

Is there a particular time of year?
24-1☐ spring
-2☐ summer
-3☐ fall
-4☐ winter
5☐ holidays

8. About you: (please check)
Age:
25-1☐ under 20
-2☐ 20-29
-3☐ 30-39
4☐ 40-49
5☐ 50-59
-6☐ 60-69
-7☐ over 70

Sex:
26-1☐ M
2☐ F

Occupation:
27-1☐ managerial
2☐ professional
3☐ clerical
4☐ skilled labor
-5☐ unskilled labor
-6☐ homemaker
-7☐ other

Marital status:
28-1☐ single
2☐ married
-3☐ separated or divorced
4☐ widowed

Thanks for your help. If you'd like information on The New England Headache Treatment Program, be sure to fill out the card on the front of this page. Please return this questionnaire to:

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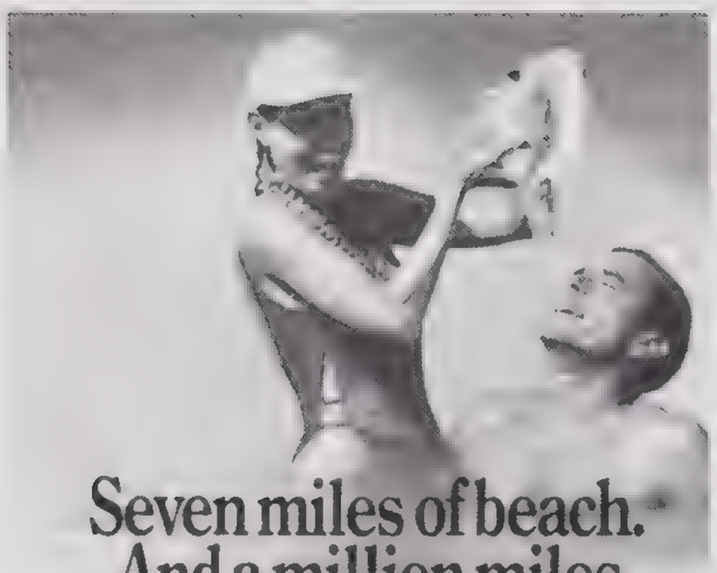

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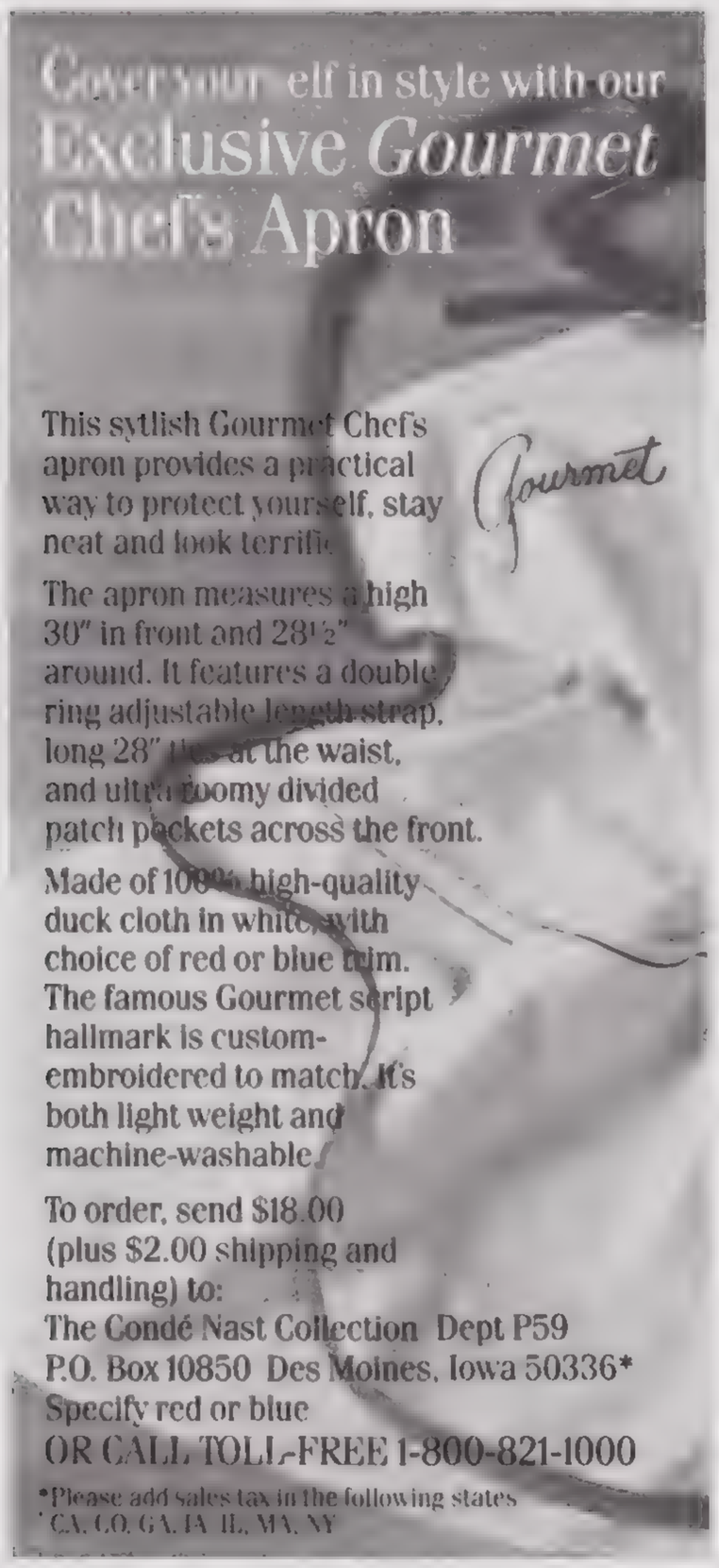

travel

Malibu
insider's guide

Malibu retreat: Roman garden and trellised tearoom terrace of the J. Paul Getty Museum

One of the most private places on earth, Malibu does not give up its secrets easily to outsiders. Still, the lure of this glamorous seaside community is potent, its pleasures many. Here, for travelers wishing to indulge in those pleasures, an insider's guide to the hidden Malibu. . .

HOTEL HAPPENINGS

Since Malibu currently has a mere 118 motel rooms, the big news on the beach is the imminent opening of the Malibu Beach Inn (22878 Pacific Coast Highway [PCH]; 213/456-6444). Designed in California Mission style, this cool pink property will be Malibu's most luxurious place to stay. Each of its forty-seven rooms will have an ocean-view balcony, minibar, VCR; complimentary breakfast.

Meanwhile, savvy Europeans like the privacy, pretty patio, and beachfront location of the funky twenty-one-room Casa Malibu (22752 PCH; 213/456-2219). Farther north, the recently spruced-up Malibu Country Inn (6506 Westward Beach Rd.; 213/457-9622) pulls in the same knowing crowd. It has fourteen rooms, a small pool, beautiful gardens—and is a walk away from Zuma Beach, where many a Malibu surfing film has been shot.

The most exciting hotel news along the Pacific Coast Highway, however, is restaurateur Michael McCarty's plan to build a 178-room deluxe hotel and spa on the huge beachfront property just south of Malibu that was once the site of William Randolph Hearst and Marion Davies's legendary Santa Monica mansion. Proposed opening: spring 1991.

MALIBU SIGHTS

The J. Paul Getty Museum (17985 PCH; 213/458-2003), Malibu's best-known cultural attraction, houses its treasures—Greek and Roman antiquities, Renaissance paintings, European decorative arts—in a dazzling re-creation of a first-century Roman villa. Visitors must call ahead and make a parking reservation, but it's worth the fuss—even if just for the carrot cake served in the Getty's trellised tea garden. Also worth a visit is the Malibu Lagoon Museum (23200 PCH; 213/456-8432), where the main attraction is the 1929 Mediterranean "cottage" built by Malibu's former first family—the Rindges. The house is a showcase of 1920s Malibu ceramics craftsmanship—even the Oriental rugs are made of tile. The museum also has fascinating photos of early Malibu and magnificent views of Malibu Surfriders Beach, just steps away.

MALIBU MEALS

For lunch and dinner by the sea, Geoffrey's (27400 PCH; 213/457-1519) is perched above the Pacific in a bright-white, streamlined building designed by famed 1940s architect Richard Neutra. Flower-filled terraces are wonderful on sunny days. The menu features low-calorie, low-sodium, low-cholesterol dishes; the salade niçoise comes trimmed with edible nasturtiums.

A mile down the highway, not far from the green-glass Malibu-moderne building where trainer Jackson Sousa puts Brat-Packers through their paces, the restaurant Beau Rivage (26025 PCH; 213/456-5733) has taken over a pretty cottage with a tiled roof and lush patio. It comes off like the south of France and serves, appropriately, Mediterranean cuisine. (Mediterranean cooking will also be the specialty of Wolfgang Puck and Barbara Lazaroff's hip new Malibu roadhouse, Granita, set *(Continued on page 324)*

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travel

(Continued from page 322) to bow next summer.)

In the Malibu Country Mart and Shops complex near the Colony, the Malibu Adobe (213/456-2021) is a triumph of actress/honorary mayor of Malibu Ali MacGraw's considerable decorating skills: white stucco walls, skeleton cacti, blond beams; the Southwestern cuisine at the Malibu Adobe is less memorable, however.

The same shopping plaza is also home to La Scala (213/456-1979), Malibu's "establishment" dine-out; John's Garden Fresh Health Store, where movie stars stock up on Champagne grapes and De Cecco pasta and munch vegetarian sandwiches while reading scripts at the picnic tables in back; and The Godmother, featuring serious takeout (perfect for a beach picnic) as well as café tables in front. Next door, the functional art store Tops—run by actor Robert Walker and his wife, Judy—is the only place in L.A. to find the whimsical painted furniture of Taos artist Jim Wagner.

Best place to catch the legendary Malibu sunset is the upstairs dining room of Splash (6800 Westward Beach Rd.; 213/457-5521), housed in a pink-and-green clapboard house that stands all by itself on vast Westward Beach. The menu is simple, eclectic: steak au poivre, Cajun catfish, Madras curries; open only for dinner.

CANYON SECRETS

Tucked away in the mountains five miles from the Pacific Coast Highway, Saddle Peak Lodge (419 Cold Canyon Rd.; 213/655-9770) is one of Malibu's best-kept secrets. This restaurant in the woods has the last word in hunting-lodge chic: great stone fireplaces, log-and-twig chairs, trophy heads, and a beautiful terrace edging a cactus garden. The "bountiful country" cuisine is as American as Kick-Ass chili, game pot pie, and California quail with cheese corn crepes.

Not far from Saddle Peak Lodge, Malibu Creek State Park (1925 Las Virgenes Rd.) is another locale known mainly to insiders. The former Twentieth Century Fox movie ranch (used for everything from *How Green Was My Valley* to *M*A*S*H*), this 2300-acre spread has sweet-smelling hills, hiking and biking trails, glorious picnic grounds. **—RICHARD ALLEMAN**

("Travel" continued on page 326)

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Caribbean seascape: a bay off Ocho Rios, Jamaica

Island therapy

Cooling out in the Caribbean: new resorts, great beaches

As winter starts to get serious, just thinking about the Caribbean—with its transparent seas, balmy breezes, and Technicolor foliage—can lift the spirits. The ultimate antidote to winter: take the fantasy all the way and fly off to an island holiday. Here, to help plot your escape, a preview of what's going to be hot in the Caribbean this season.

DOMINICAN REPUBLIC

The name to know in the Caribbean this year is Punta Cana. Lying along the Dominican Republic's remote east coast, this gloriously unspoiled area has one of the world's most beautiful beaches. Here, Club Med's new (and only) neighbor is the Punta Cana Beach Resort, with 246 rooms and villas, ten clay tennis courts, enormous pool, and, coming soon, a thirty-six-hole golf course; (212) 840-6636.

Forty-five minutes north is Hacienda Barbara, one of the Caribbean's most discreet resorts. The place has ten rooms, seven miles of beach, four thousand acres of coconut palms and ranch lands. All fruits and vegetables are grown on the grounds—and local fishermen know to stop at the Hacienda first with their catch. $350 to $450 a day includes meals, drinks, riding, fishing, tennis; (516) 944-8060.

Meanwhile, in Santo Domingo, travelers are discovering the kind of tropical big-city energy associated with Havana in its heyday. Most glamorous new place to stay: the Jaragua Resort, with twenty-four-hour room service, mega-pool, mega-casino, mega-showroom, five restaurants, and one of the best-equipped spas in the Caribbean; (800) 331-3542. The Jaragua is a five-minute walk from Santo Domingo's restored, often overlooked Colonial quarter—site of the oldest city in the New World.

ANGUILLA

No longer undiscovered but still very much unspoiled, this tiny British Crown Colony becomes much easier to reach this season with the debut of its new air terminal. Also new on Anguilla: Coccoloba, with fifty-one rooms and suites overlooking gorgeous Barnes Bay. Coccoloba's restaurant—headed by French chef Eric Scuiller—is one to watch; (212) 696-4566.

Opened on Anguilla last year, Cap Juluca, the exotic Moroccan-style resort, now has eighteen luxurious beachfront accommodations. Dining possibilities *(Continued on page 330)*

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"Visit our tropical islands where you
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It is one of the great blessings of civilization that there are still places such as La Romana International Boutiques in St. Maarten in the Netherlands Antilles, St. Barthelemy in the French West Indies and Anguilla in the British West Indies, where one may purchase the works of the greatest names in international fashions for men and women, free from artificial tariffs imposed by government bureaucracies. Names such as Fendi, Chanel, Valentino, Bottega Veneta and more. And because these islands have a year-round tropical climate, European casinos (St. Maarten) and wonderfully sensuous beaches, coming here to steal your favorite Italian designer may seem especially sinful. And even slightly decadent. And absolutely marvelous.

"We'll see you at La Romana"—Jolanda and Augusto Marini.

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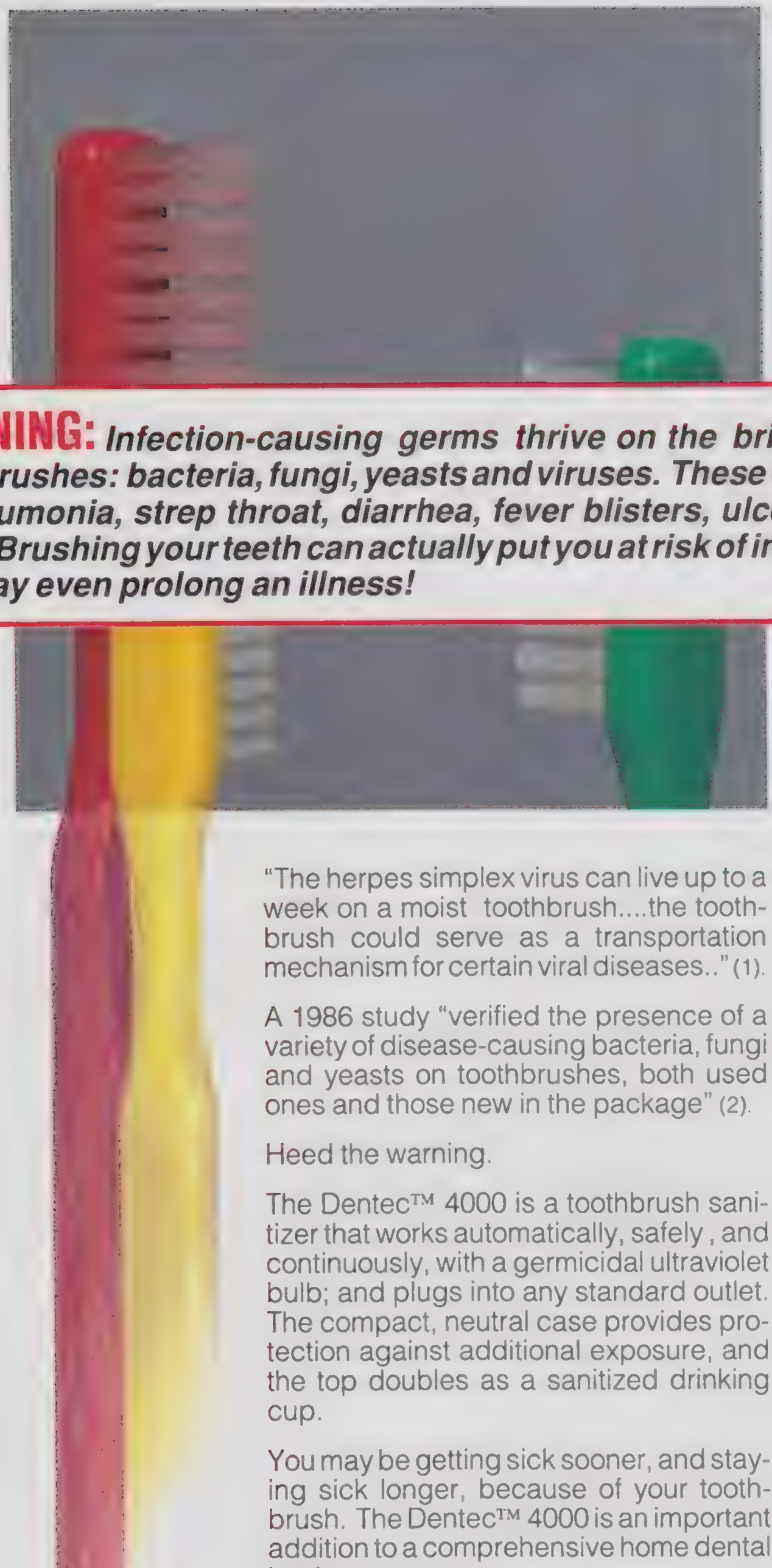

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PATENTS PENDING

1. *"Toothbrush A Good Environment for Disease-Causing Viruses" - K. Klinka, OUHSC News Service, Nov. 1987.*
2. *University of Oklahoma Study - Dr. M. Martin, 1986.*

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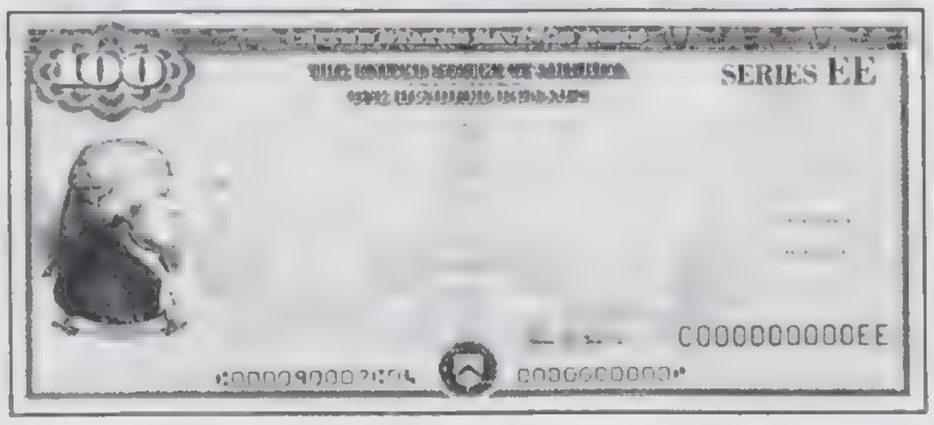

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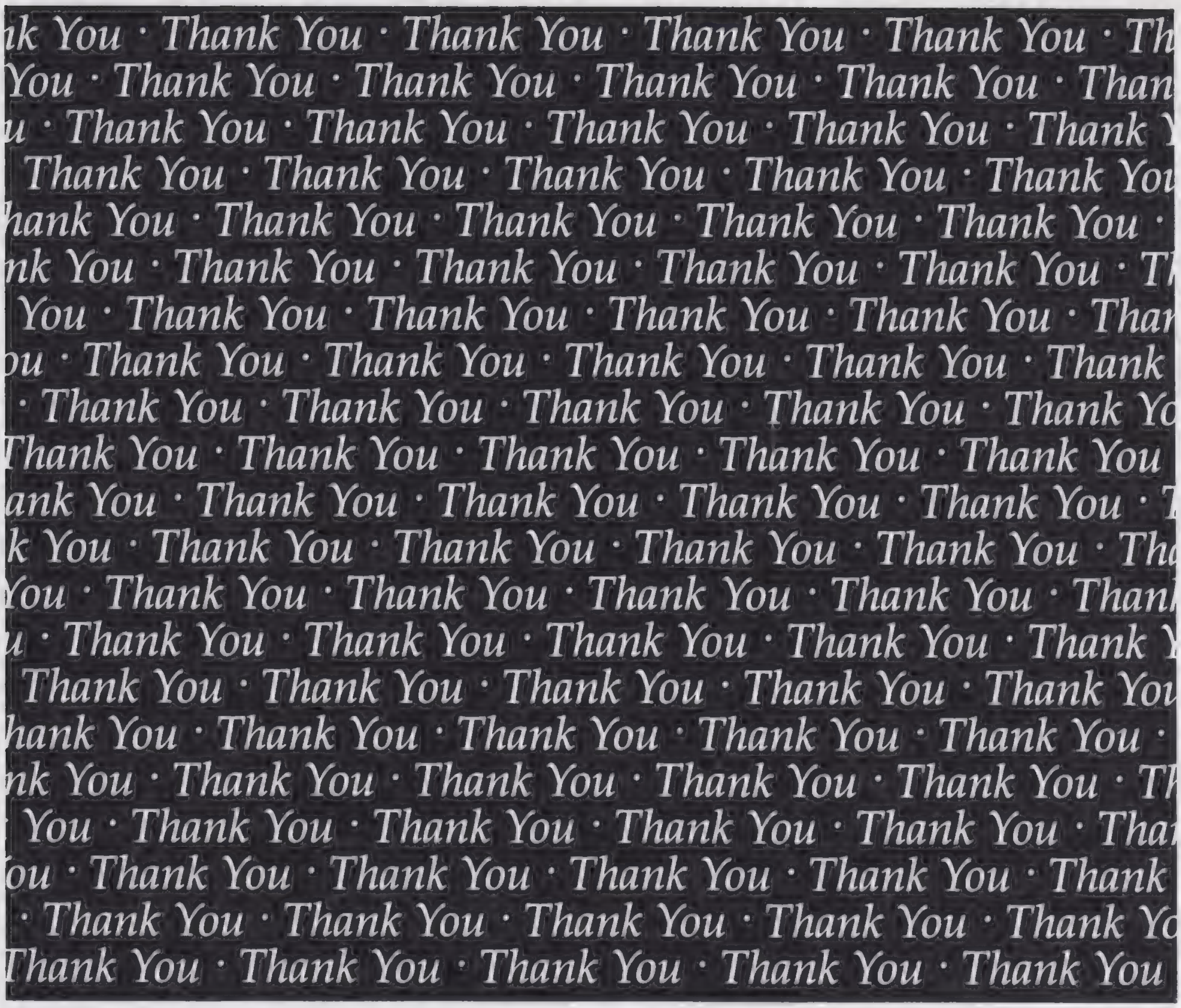

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In the tradition of Thanksgiving, we've chosen the week of November 27 thru December 3rd to thank everyone who has contributed to the fight against multiple sclerosis.

The money and time you've donated are helping to bring us closer to the day when a cure will be found.

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5 [ ] BARBADOS
6 [ ] JAMAICA
7 [ ] PUERTO RICO
8 [ ] UNITED STATES VIRGIN ISLANDS

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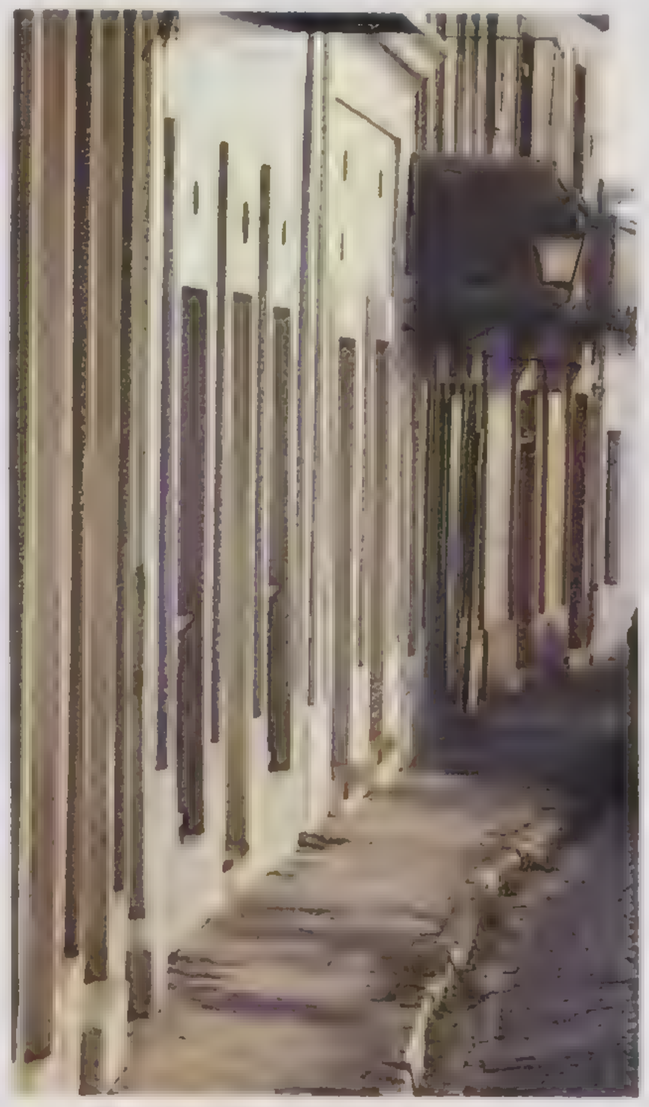
travel

(Continued from page 326) range from French/Caribbean food at Pimms waterside restaurant and picnics on offshore cays (via private yacht) to dinners prepared by a West Indian chef and served in guests' gardens; (914) 241-8770.

JAMAICA

As we go to press, Jamaica is recovering from the devastation of Hurricane Gilbert, and hoteliers are working hard to have their properties fully operational by December.

On Jamaica's north coast are five of the best resorts in the Caribbean, and this season, travelers can book holidays that allow them to stay and/or dine at as many of these as they can fit in. This dine-around/sleep-around "Platinum Plan" covers everything from airport transfers to tips. Properties in the program are Plantation Inn, in Ocho Rios, with its dramatic *Gone With the Wind* entrance; pretty pink Sans Souci Hotel, Club and Spa, also in Ocho Rios; and three Montego Bay area resorts: Round Hill, made famous by British nobles and Hollywood royals; Tryall Golf Tennis and Beach Club's large villas staffed by chambermaids, cooks, and gardeners; and the four-hundred-acre Half Moon Club estate.



Puerto Rican street scene: Spanish Colonial Old San Juan

Good news: the recent reopening of the Good Hope Estates at Falmouth, between Ocho Rios and Montego Bay. Good Hope stables some thirty horses, offers English or Western saddles, scenic bridle paths. The centerpiece of the property, a magnificent seventeenth-century great house, has nine antique-filled rooms for overnight stays; (809) 954-3289.

PUERTO RICO

In Puerto Rico, the smart place to ride these days is Palmas del Mar. This sprawling resort community on the southeast coast of the island has inns, town houses, a marina, golf, twenty tennis courts, and a top-notch equestrian center run by Spanish riding master Fernando Delgado. Guided by a groom, riders trot through forests and canter along the broad Palmas del Mar beach, which, by spring 1991, will be home to a luxe Ritz-Carlton hotel.

On Puerto Rico's seldom-visited west coast, total isolation is the appeal of the new Horned Dorset Primavera resort. Fanning out from a two-story hacienda are twenty-four suites, some along a sea wall, others studding a steep hillside; all have rattan furniture, Italian marble baths, private terraces and balconies overlooking the ocean. No telephones, TVs, radios, or children under twelve; (809) 823-4030.

In San Juan, the restaurants to know about now are: Café Central (1031 Pinero Ave.; 809/783-9789), for hip *nuevo* Puerto Rican food, unusual combinations of vegetables and fruits; and Reina de España (1106 Magdalena Ave.; 809/721-9049), serving light variations of classic Spanish dishes in an elegant Colonial setting.

UNITED STATES VIRGIN ISLANDS

The loud whisper out on the western end of the large green island of St. Croix is that a posh Ritz-Carlton hotel will open in 1990. Meanwhile, St. Croix's main city, Christiansted, charms with buttercup-yellow government buildings, shaded arcades, and an unhurried pace. Here, Dino's on Hospital Street is the new place to dine on hearty Italian dishes; the sidewalk tables are excellent for people-watching. For West Indian food, the new spot is Jackie's on King Street. On weekends, *(Continued on page 332)*

WILLIAM WATERFALL/The Stock Market

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travel

(Continued from page 330) the hot dance club is Scooter's on Alexander Hamilton Alley.

West of Christiansted on North Shore Road, a pink sugar mill has been transformed into a lunch/tearoom by decorator Carlton Varney. Come here for pretty concoctions—Danish open-faced sandwiches, iced fruit soups; lime, orange, and pineapple sorbets.

On St. Thomas, cruise-ship hub of the Caribbean, the main street of Charlotte Amalie, Dronningens Gade, is lined with brick warehouses converted into stores. Here, the new name on the block is La Romana. Transplanted from its home base on St. Martin, La Romana showcases Fendi, Armani, Chanel, Versace at duty-free prices.

For shoppers, a convenient new place to lunch is Virgilio's on Dronningens Gade—excellent pasta dishes; also open for dinner. Reservations: (809) 776-4920. Also reserve for Club Z, the new name for Jimmy's, a spectacular hilltop dine-and-dance boîte with chairs upholstered in jungle-animal prints and a terrace that looks out on the harbor and hills twinkling like fireflies; (809) 776-4655.

ST. BARTS

On this chic French isle, this year's rising culinary star is the restaurant at the new François Plantation hotel. Sensational views, sophisticated French food, excellent wine cellar under the waterfall of the swimming pool; expensive; in St. Barts: 276-126.

BARBADOS

On the fashionable west coast of this British-accented island, the new place to stay is the Royal Pavilion. Seventy-two oceanfront suites, tennis, even a duty-free Cartier; the hotel is run by the folks behind the top-notch Glitter Bay resort next door; (800) 223-6510.

BAHAMAS

Nassau news: escaping to Paradise Island—where the pleasures go from glitzy casinos to the smart, quiet Ocean Club—has never been easier. Chalk's Airline now flies nonstop from Ft. Lauderdale to the new Paradise Island landing field three times a day. Beyond the neon-lit lures of Paradise Island, Frilsham House (809/327-7639) is a charming new Nassau restaurant in a restored mansion by the sea. Chef Vaughan Archer, winner of a Michelin star for his work at London's 90 Park Lane in Grosvenor House, presides.

BARBUDA/ANTIGUA

For years Barbuda's seventeen miles of pink-sand beaches have been known only to the savviest travelers, most of whom holed up at the low-key CoCo Point Lodge. As soon as next year, however, the island—just north of Antigua—will be very much in the news with the coming of the K Club. The dream resort of Aldo Pinto (owner of Krizia) and his couturiere wife, Mariuccia Mandelli, this international hideaway will house guests in bungalows reportedly to be decorated by Ms. Mandelli. K Club promises understated chic, total privacy, and possibly the Caribbean's highest price tag: a rumored $1500 per day.

Meanwhile, neighboring Antigua is abuzz with rumors about His Highness Karim Aga Khan's fondness for a certain stretch of local beach. Is he really planning to create an enclave here in the image of his glittering Costa Smeralda, on Sardinia? Stay tuned. . . .

PUERTO RICO BY NIGHT

Photographed on the Plaza de las Armas in Old San Juan

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IN PUERTO RICO'S GLITTERING
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PANTS, 102.00. FROM EVAN PICONE
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Photographed in Puerto Rico's El San Juan Hotel casino

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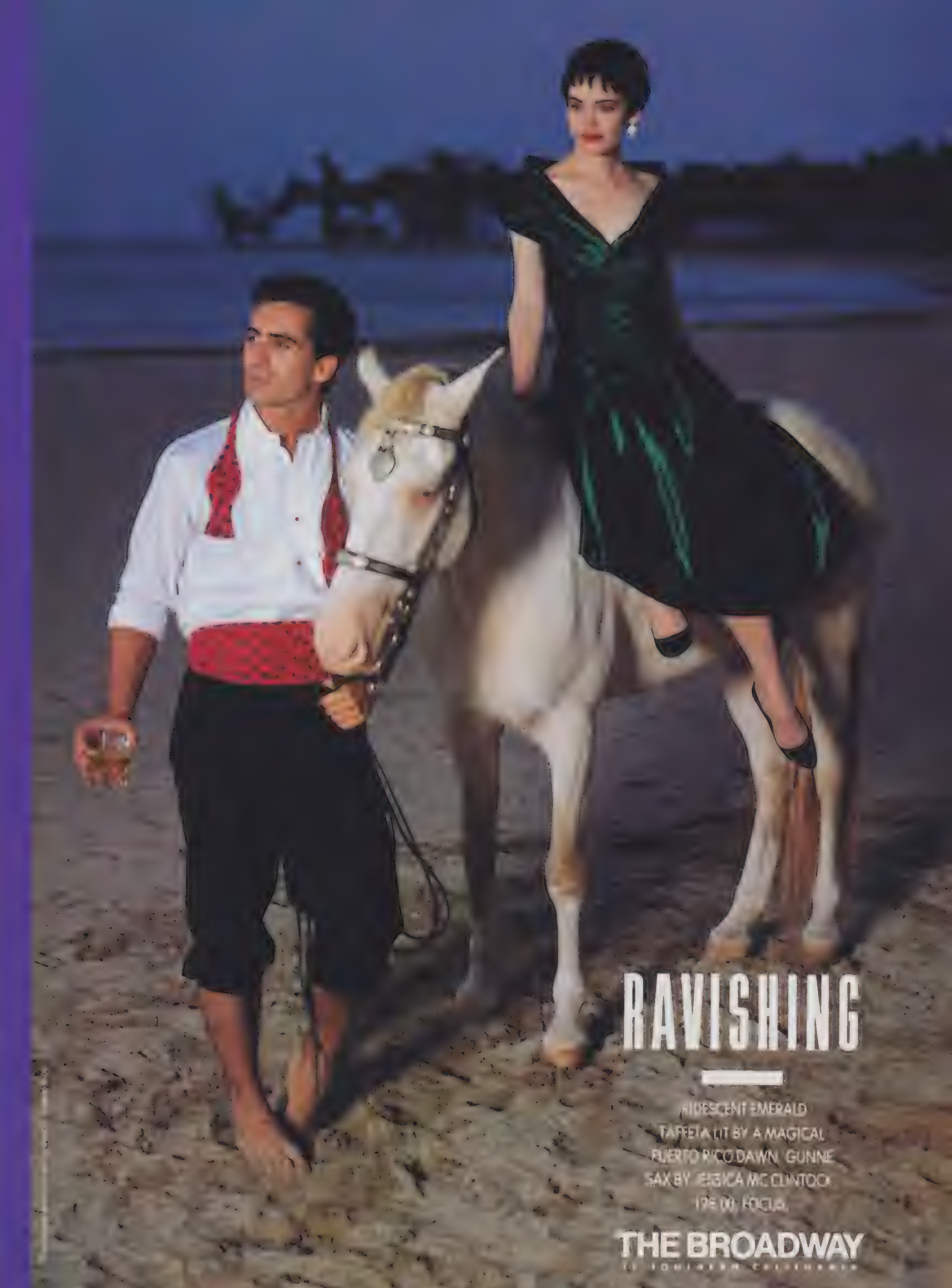
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travelnews

BY RICHARD ALLEMAN

Canal culture

Exploring secret Venice

Venice still life: canal-parked gondola

Marchesa Barbara Berlingieri believes no one should be an outsider when visiting her hometown, which is why she and several well-connected friends created "Venezia Privata." Offering tours of Venice that feature little-known sites and treasures, Venezia Privata has the clout to open secret museums and collections as well as gain entrée to the city's most beautiful palazzi. They'll also arrange cooking classes, visits to artists' studios, rowing lessons in the Lagoon, excursions to Asolo, Padova, Vicenza, and nearby towns.

Write Venezia Privata, San Marco 3198, Venice 30124, Italy; or call, in Venice, 52-047-80.

The essential English Christmas

Lucknam Park, the grand new country-house hotel near Bath, has the ultimate Christmas package— a three-day orgy of tradition that includes a Christmas Eve visit by parish bell-ringers, the Queen's Message on December 25, a stirrup cup with the local hunt on Boxing Day. Bountiful meals, Champagne, dancing, glorious guest rooms complete the merry picture. $1,500 to $2,700 per couple. Call (212) 535-9530.

Status stickers

Evoking the glamour of the pre-carry-on era, David Craig's new Luggage Labels: Mementos from the Golden Age of Travel *offers a delicious armchair journey to over one hundred legendary hotels through their luggage stickers. Beautifully reproduced, the emblems span the history of modern graphic design from Art Nouveau to 1940s International Style. $14.95 from Chronicle Books; foreword by Jan Morris.*

Gault Millau giveaway

If you're bound for France, don't take off without the handy new *Guide to Fine Dining*, produced by Air France along with the guidebook people Gault Millau. Targeting quality spots that deliver good value, the forty-eight-page booklet comes up with over 160 listings in Paris and on the Riviera. It also has a dictionary of menu terms and offers tips on wines, tipping, etc. Best of all, it's free. Send business card to Dining Guide, Dept. PG, 2039 Ninth Ave., Ronkonkoma NY 11779.

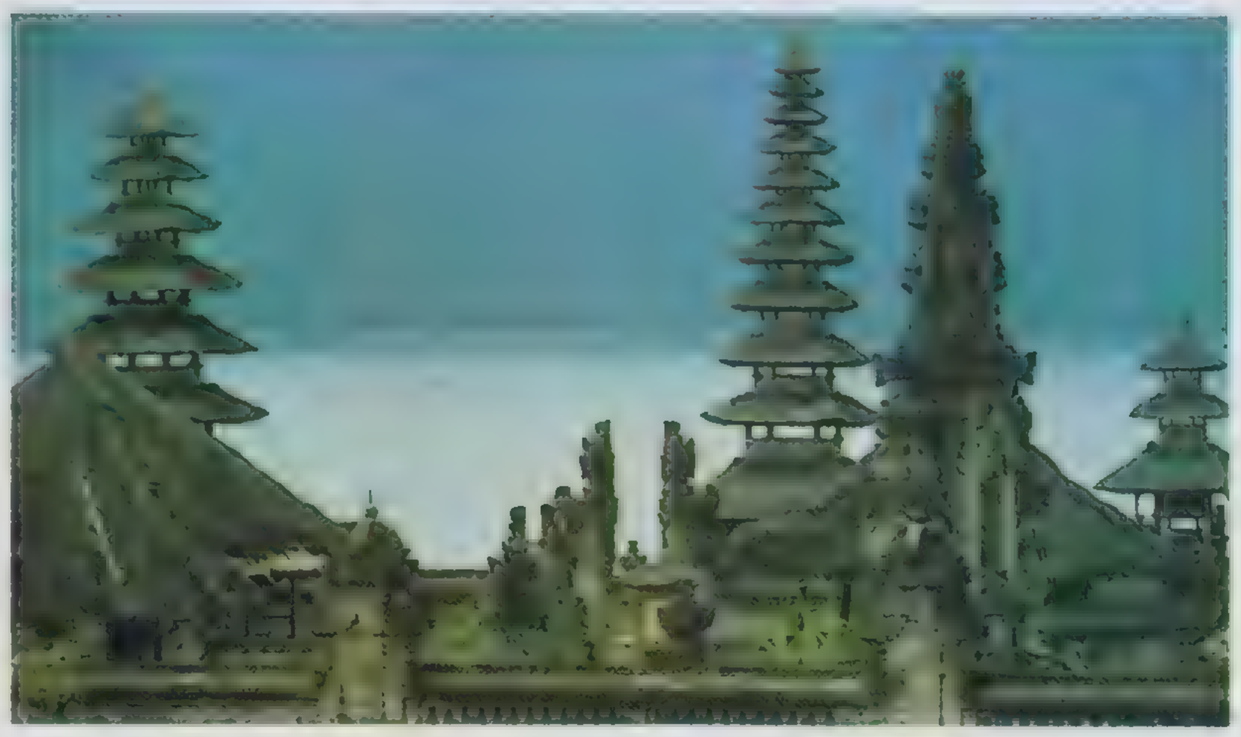
BALI BY BICYCLE

For an offbeat way to visit Bali, consider Backroads Bicycle Touring's new ten-day swings round this exotic Indonesian isle. Besides taking in its magnificent beaches, these tours penetrate Bali's lush interior of emerald-green rice paddies, camphor forests, Hindu temples, volcanic lakes, and palmy villages.

Tours are open to all levels of cycling expertise and stamina, since days have been plotted to offer a choice of routes and distances. Accommodations range from Bali's best beach hotels to Indonesian losmen *with thatched walls, private baths, and spectacular settings (one is on the edge of a volcano).*

A highlight of the itinerary: two days in Ubud, home to Bali's best artists, musicians, and dancers.

Four departures are set for 1989: March 5 and 19, April 2 and 16. $1,195 covers hotels, meals, guides, and a Balinese bemo *(open truck) that carries gear and lazy bikers; U.S.–Bali airfare is extra. Call (415) 895-1783 or see page 330.*



Ancient Hindu temple in Bali's spectacular mountain/lake country

Top left: ELIZABETH ZESCHIN; *left:* REINHARD EISELLE/Image Bank

Fantasy or paradise?

The United States Virgin Islands. The year-round destination, with less than a 5°F difference in temperature from winter to summer. World class shopping, with a duty-free quota twice that of other Caribbean islands or Europe. World class restaurants. Tax-exempt for meetings and seminars, too. Fly or cruise to the American paradise. See your travel agent.

St.Croix St.John St.Thomas

The American paradise. United States Virgin Islands

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foodnotes

BY BARBARA KAFKA

Confectionary art

Antonin Carême, the famous pastry chef and codifier of classic French baking, believed that his cooks needed to be artists, and went so far as to insist that they study architecture as part of their training as pastry chefs. Even the work of more traditional bakers and confectioners is often very beautiful, as if the act of transforming the simplest and most basic of ingredients into decorative objects inspires the imagination to run free.

Now, The American Craft Museum (40 West Fifty-third Street, NYC), under the aegis of guest curator Meryle Evans, has put on a glorious show of decorative beauties from around the world. The focus is on the works of contemporary chefs who, like Carême, believe that sugar is nothing less than an art medium. The artist who created "Statue of Liberty in Jelly Beans," (*above right*) is Peter Rocha of San Francisco.

As contemporary in her sense of decoration but, happily, a lot more concerned with taste, is Rose Levy Beranbaum, whose new book *The Cake Bible* (Morrow) provides instructions anybody can follow—with patience. Even the experienced will learn new baking concepts. Beranbaum really understands how and why cakes succeed, and how minor variations in the balance of ingredients change texture and taste in everything from cheesecakes to wedding cakes. Her elegant icings and decorations—many of them illustrated in color—have a simple restraint and beauty. A famous icing covers a cake with little dots (like a dotted-swiss wedding gown) and romantic marzipan roses.

Cooking by the book

● *There is no doubt that the foodie book of the year is* Paula Wolfert's World of Food *(Harper & Row), which draws on a worldwide store of ingredients and techniques, essentials of the new international cooking style. I tend to be a quick cook, so I will try her Fillet of Flounder with Mixed Nuts and Raisins, and imagine myself in Barcelona—the spiritual home of this dish.*

● *Foods with less outré ingredients and less hectic flavors have recently been making an appearance on our plates—foods that we remember from a seemingly more benign past. In restaurants, Cantonese cooking has already begun its comeback to save us from the tongue-numbing effects of Szechuan food. Eileen Yin-Fei Lo's* New Cantonese Cooking *(Viking) is the perfect guide to cooking easy-to-take, easy-to-make Cantonese at home.*

● *All of us seem to be* In Pursuit of Flavor *(Knopf) these days, and Edna Lewis, the elegant doyenne of nostalgic Southern cooking, provides it plentifully in her new book. Try Roast Stuffed Suckling Pig for the holidays. The stuffing with liver, onions, Cognac, thyme, garlic, sage, chestnuts, and dried peaches or quinces would even be good for a turkey, if you choose a more traditional meal. These recipes will make you remember why food used to be finger-licking good.*

Italian accents from pinzimonio to gelati

I've had my dark suspicions that self-conscious Italian food—so innovative that it doesn't even taste good—would lose the zest and immediacy implicit in Italian cooking. But Valentino Marcattilii, chef of both the newly opened San Domenico in New York City and its mother restaurant in Imola, Italy, lays those fears to rest. Marcattilii proves that new Italian cooking is splendidly worth eating—inventive, upscale, full of flavor, and still decidedly Italian—and not just because of the charming service led by Bruno (Dussin) or the excellent Tuscan olive oil.

Pasta there is, but hardly ordinary: for example, poached eggs tucked inside ravioli. There are full-flavored meat dishes, not a usual Italian triumph. The rabbit stew *(Ragu di coniglio)* in dark, rich, meaty sauce spruced up with rosemary and mushrooms should not be missed. There are also exceptionally divine desserts with house-made sorbets and gelati that are worth every calorie.

Watch out for an assault of *pinzimonio*, the Italian crudité served with a dip of superb olive oil and black pepper. It can be served after the main course, as it is at San Domenico, or as a first course, as it is at Trattoria Angeli and Angeli Caffe, hot spots for cool and updated homestyle Italian food in the Los Angeles area whose chef, Evan Kleiman, adds balsamic vinegar to her interpretation of the dish.

Top: JOHN A. BENSON, courtesy Herman Goelitz Candy Co., Inc., Fairfield, CA. Bottom LILLA ROGERS

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living

India comes to the fore with ornate patterns, dark woods, and elaborate inlays of silver and mother-of-pearl

Living Editor:
Laurie Schechter

1. Moorish-patterned ceramic plate by Dalal Mugraby for Trends. 2. Hand-carved 19th-century mahogany and cane chaise longue from Harrington Antiques.

Living

Contemporary designers are reviving India's bold shapes and intricate detailing

Chintz isn't India's only major contribution to decor. Designers seeking a new complexity of pattern, color, and materials are looking to Indian and Islamic decorative arts.

Because Islam forbids the depiction of figures, their artisans developed geometric patterning based on natural forms. And during the height of the British empire, Indian craftsmen simplified the lines of English furniture. At the same time, pieces were inlaid with ivory, mother-of-pearl, or bone.

Typical is a chaise longue of 1820-30 of mahogany and cane with an arm reminiscent of an elephant's trunk and Tudor roses carved into the base. A nineteenth-century wall bracket is inlaid with silver and ivory. Dalal Mugraby has designed a plate evocative of Islamic crewelwork and the Byblos chair with inlaid bone and mother-of-pearl. Her Chippendale-style Salambo mirror is decorated with bone and mother-of-pearl.

Fabrics at Christopher Hyland in-

1. Mirror by James Harris.
2. Mugraby's Byblos chair.
3. Iris Barrel Apfel's fabric reproduces a 17th-century Indian pattern.
4. Timney-Fowler's crewelwork inspired by the Mogul empire.

Photos 1-5, 7-8, 10 MONICA STEVENSON
Photo 6 MICHAEL MUNDY

5. Early 19th-century Indian wall bracket from Marvin Alexander, NYC. 6. Bruno Pittini has re-created an Indian salon in his Manhattan living room. 7. Mugraby's Anglo-Indian Salambo mirror reinterprets Chippendale.

clude Timney-Fowler's Agra, based on the ironwork of the Mogul empire, and the Gainford pattern Sir Edwin Lutyens chose for the thrones of the Viceroy and Vicereine, Lord and Lady Mountbatten.

A fabric from Old World Weavers re-creates a playful animal and flora design first produced in India. The ivory and brass mirror by James Harris has the intricacy of Islamic tiles. The Consulat pattern from Bernardaud replicates the stylized lotus leaf central to Near Eastern art. But hairstylist Bruno Pittini has gone furthest, with his living room fit for a maharaja.

8. Gainford fabric available from Christopher Hyland. 9. Viceroy and Vicereine Mountbatten on thrones by Sir Edwin Lutyens. 10. The Consulat plate by Bernardaud. Details, last pages.

living

Copper beats gold, bringing home a warmer glow and rich color

Gilt is getting competition. Copper in its natural state and color—stripped of the verdigris patina so popular of late—is bringing a more burnished tone to interiors. The revival of interest in the Arts and Crafts artisans who used touches of hammered copper has inspired a clock and mirror by Lisa Vandy, a stylized floral fabric by Fonthill, Ltd., and the hand-painted Crackle cup. Celebrations of turn-of-the-century Vienna have also prompted a taste for the decorated geometry of Josef Hoffmann and the metallic sheen of Klimt, as in a fabric and shimmering wallpaper by Osborne & Little. Copper tones are also turning up via tiger-skin patterns, the most refreshing alternative to leopard, as in William Switzer's French Empire armchair. Clearly, copper is a vein ready to be mined.

1. A copper-framed mirror by Lisa Vandy available from Paul Smith.
2. The Limoges Crackle cup.

3. Wallpaper from Osborne & Little's Romagna collection.
4. Damask Rafael fabric from Fonthill, Ltd.
5. Armchair from William Switzer. Details, last pages.

6. Romagna fabric from Osborne & Little.
7. Clock by Lisa Vandy.

MONICA STEVENSON

FILTER: 10 mg. "tar", 0.8 mg. nicotine,
MENTHOL: 11 mg. "tar", 0.8 mg. nicotine, av. per cigarette by FTC method.

SURGEON GENERAL'S WARNING: Smoking Causes Lung Cancer, Heart Disease, Emphysema, And May Complicate Pregnancy.

RITZ

A celebration of style and taste by

YVES SAINT LAURENT

©1986 R. J. Reynolds Tobacco Co.

Demi-Jour—a twilight place
where dreams and fulfillment meet.
A fragrance of heart-stopping beauty.

Demi-Jour

The ultimate French seduction.
An elegance of flowers
intensified by rarest
woods and richest essences.
In a crystal heirloom
collection.

The new parfum from
Houbigant Paris

LORD & TAYLOR

Calvin Klein Hosiery

a new realism...

This issue is about change. A change in the way we approach fashion. In the way we approach all aspects of style. The new code word: realism. Clothes, makeup, jewelry are viewed the way women really wear them: at home, on the beach, in the street. Hair is noticeably looser, freer. Makeup is a natural glow. Couture jackets and dresses descend from the runway to team up with trench coats, sunglasses, and jeans....The biggest news of the season? Ornamentation (jewels, embroidery, pearls, crosses, fur trim). But worn informally: ropes of gold and pearls on simple white shirts. Gold brocade on boots for day. Color is, suddenly, unserious: bright. Say good-bye to twenty-four-hour black; vibrant hot-colored tights are back....Resort clothes are the kind you always wish you'd packed: cool, neutral, white. With hits of coral and orange. No point in taking suitcase after suitcase of ambitious extras that you'll never wear. These are bare, spare pieces that actually hit the beach. ...Fragrance, in its own way, has lightened up. The new buzzwords? Romantic, fresh, clean. The news: the way fragrance is merchandised, with everyone from Bjorn Borg to Herb Alpert getting into the act....For the Rothschild women, style is grand, spirited, original. At the Château Haras de Reux, Olimpia de Rothschild may create an old-world vision of luxury, but she and daughter Stephanie sport turtlenecks and jeans. Actress Sean Young likes clothes with a linear, masculine feel. But her style is irreverently casual, un-starlet-like, and real.

Hottest new skirt?

From Paris: a perfect alternative to short at night. A skirt that's long. Transparent. To wear irreverently with T-shirts, with serious high heels.

Beware of:

Inexpensive versions of highly ornamented jackets, dresses. Price is not the issue. Quality is. Bring a sharp eye.

The key pieces?

• For day: a roomy, short coat—in apple green, fuchsia, any crayon-box color.
• For night: one ornamental jacket—color, flash, dash.

Designers' newest crusade? Decorative medieval crosses.
This one, by Christian Lacroix, on a silk satin gabardine jacket. Details, last pages.

Editor: Carlyne Cerf de Dudzeele.
Photographer: Peter Lindbergh.

Headlines from

PARIS

Yards and yards of velvet. Bolts of brocade. Strand upon strand of jeweled crosses. For inspiration, designers are even drawing on the Byzantine past. Traditionally, these clothes are about putting on the glitz. The news this year is that the glitz is surprisingly lighthearted and light-handed.

Haute but not haughty

For evening: the smallest dazzling jacket, knee-grazing skirt. *This page:* Christian Lacroix's sable-trimmed blouson, strapless dress. *Opposite:* Yves Saint Laurent's Lesage-embroidered, sequined jacket; silk satin short skirt. These fourteen pages: hair, Sam McKnight for Daniel Galvin at La Coupe, NYC; makeup, Stephane Marais for l'Agence Bruno, Paris. Details, last pages.

PARIS headlines

At night: perfect plumage

The Paris Review: embroidery, beading, short-stop jackets—long, sheer skirts. From Chanel at night: a silk satin jacket, *opposite*, embroidered and beaded, with a long, pleated silk chiffon skirt. And, *this page*, a draped silk chiffon skirt, pearl-embroidered T-shirt. Even at night, a fresh, natural makeup: here, Chanel's Blanc de Chanel Creme. Photographed at Deux Magots. Details, last pages.

The ornaments of style

PARIS headlines

Well suited to color. *From left to right*: At Chanel, pale mauve wool suit trimmed with raspberry. At Emanuel Ungaro Couture, black velvet piping on red wool grain de poudre. From Yves Saint Laurent, who shows colors tone on tone or mixes up a handful of brights: emerald green and chrome yellow in silky suede. Details, last pages.

The cutting edge in suits:

sharp, contrasting piping

A medieval renaissance

Heralding a new kind of evening: *opposite,* Chanel's velvet embroidered jacket with medieval collar and cuffs; black silk satin pants. From Christian Lacroix, *this page:* a beaded Byzantine waistcoat over a silk georgette top; draped silk jersey skirt. Details, last pages.

The new decor: embroidery

From every designer, a focus on accessories—romantic, opulent, larger than life. For evening, *this page*, stone-embroidered black velvet boots. A large-scale sable toque, *opposite*, with a jeweled brooch. And a jacket of Lesage-embroidered "patchwork." Everything from Christian Lacroix. Boots, Christian Lacroix by Sidonie Larizzi. Details, see last pages.

PARIS headlines

PARIS headlines

At Yves Saint Laurent, hair combs of gold flowers, pearls, and rhinestones; embroidered vine leaves and grapes on a silk ottoman suit. With this much opulence, makeup that lets skin look like skin: here, Pearl Opal lipstick and Silk finish powder by Yves Saint Laurent Beauté. Details, last pages of this issue.

Hair apparent

Jeweled chignons at Chanel. Gold filigree snoods at Dior. Hand-beaten gold hairpins at Christian Lacroix. Yves Saint Laurent decides ''to illuminate the hair'' with wreaths and wreaths of gold-and-pearl roses. In every collection, the hair—whether pulled back and twisted or Pre-Raphaelite long and loose—glitters with exotic ornaments. Alexandre de Paris, longtime hair designer to the couture, predicts that such festive ornamentation will continue through next summer, in short hair as well as long.

Never has color looked better. No longer a play of brights against darks, color now clashes and collides and mixes in intensity, offering a kaleidoscopic alternative to years and years of monastic black

RACING

COLORS

Creative color-on-color combinations, a fresh head-to-toe proportion: Cashmere-Cashmere's red mock turtleneck over an emerald ribbed pull-on skirt by Jennifer George. Cashmere sweater, about $275. Cashmere-Cashmere, NYC, Short Hills NJ, Chicago. Cashmere skirt, about $390. Bergdorf Goodman; Jamie, Nashville TN; Cookie M, Cleveland. Details, last pages.

Editor: Polly Mellen.
Photographer: Wayne Maser.

Running for covers. Bright.

RACING COLORS

Instant visibility: colors Matisse would have loved, in new interpretations of the classic pea coat.

From left: Christian Lacroix Prêt-à-Porter lime-green wool car coat. About $1500. Saks Fifth Avenue; Charles Sumner, Boston and Chestnut Hill MA; Bullocks Wilshire. Tangerine four-button coat, of wool and mohair, by [illegible] for David Makofsky. About $480. Bonwit Teller, NYC, Philadelphia Jacobson's; Carson Pirie Scott, Chicago. Donna Karan New York's magenta duffle in [illegible] and wool. About $1700. December at Bloomingdale's; Neiman-Marcus, Chicago, Beverly Hills; Joel Taubert of Canada. Tangerine wool coat by Cathie Kl[illegible] About $1100. Bonwit Teller, New York; Saks Jandel; Calvin Klein Sport, Dallas. These fun pages pair, Mademoiselle Colors by Estée Lauder makeup. Made from colorfast fabrics for Irish Mistry. Other [illegible] wool, last page.

boxy coats

RACING COLORS

One bold accessory, *this page:* as simple as it gets. Clear Lucite neck ring, with detachable geometric pendants to add or subtract on impulse. By Kaso. About $245. Dayton's; Hudson's; I. Magnin. When clothes get this bright, makeup gets quieter: from Estée Lauder, demi-matte makeup in Champagne Beige; Sheer Shell lipshine. Details, next to last pages.

Finishing

touches: color on the rocks

Hitting below the belt:suede

RACING COLORS

Bright strokes—an energetic mix of schoolgirl-inspired tights and rich suede flats. *From left:* teal "gymnastics" shoes by Yves Saint Laurent Footwear. About $110. I. Magnin. Joan and David fuchsia huaraches. About $155. Saks Fifth Avenue; Joan and David, San Francisco and South Coast Plaza CA. Apple-green flats by Anne Klein Footwear. About $115. Bonwit Teller; Garfinckel's; Robinson's. Purple pump with low curved heel, Susan Bennis Warren Edwards. About $375. Susan Bennis Warren Edwards, NYC. Electric-blue moccasin with black braid trim, Susan Bennis Warren Edwards. About $470. Susan Bennis Warren Edwards, NYC. Calvin Klein Footwear royal blue tuxedo flat with satin bow. Details, next to last pages.

slippers and colorful legs

RACING COLORS

A riot of brights anchored in wearable, recognizable shapes. *From left:* Calvin Klein grape cashmere T-shirt and green skirt. Cashmere-Cashmere orange crewneck sweater and Calvin Klein violet wool crepe pants. Cashmere & Company orange tank top and skirt. Fuchsia cashmere sweater set and yellow wool crepe pants by Calvin Klein. Red cashmere T-shirt dress by Calvin Klein. Details, stores, last pages.

Body builders: classic

cashmere in Pop Art shades

SHIRT

THE BASIC
WHITE SHIRT HAS
ALWAYS BEEN
A CLASSIC. HERE,
SIX UNPREDICTABLE
DESIGNS THAT
LEAVE THE WORD
"BASIC" FAR BEHIND

Great white
Wayne Saint Lau-
rent's feminine
"smoking" blouse,
this page, in sheer
cotton. Saint Lau-
rent Rive Gauche.
About $640. De-
cember at Saint
Laurent Rive
Gauche Boutique
Femme, NYC,
Washington DC. A
radically altered
button-down shirt,
opposite, from
Commu des Gar-
cons by Rei Kawa-
kubo. Cotton shirt,
about $230. Bar-
neys New York.
Tomcsanyi Bou-
lignet. Coconut
Grove Fl. Katha-
rine Hamnett shirt.
These pages: hair,
Didier Malige for
Jean Louis David;
makeup, Bobbi
Brown for Orbo of
Paradise. Details,
page, last issue.

Fisher Grace Cod
direction. Photog-
rapher: Patrick
Demarchelier

the un-stuffed **SHIRT**

FAN-PLEATS AND BUTTONS WHERE YOU'D LEAST EXPECT THEM

The new definition of a smocked shirt, *this page:* one that's back-pleated, loose. In linen, by Calvin Klein. About $250. Bergdorf Goodman; Saks Jandel. Calvin Klein shorts. A playful approach, *opposite:* delicate hemstitching and horn buttons define Ronaldus Shamask's off-the-shoulder linen shirt. About $255. Barneys New York; Saks Jandel. Ronaldus Shamask jacket and shorts. Details, stores, next to last pages.

the un-stuffed **SHIRT**

SOMETIMES A WHITE SHIRT GETS SEXY OR ENDS IN A PAIR OF SHORTS

Two sides of the great white shirt: one sexy, one sporty. *This page,* Claude Montana's evening blouse in linen. About $705. December at Bergdorf Goodman; Claude Montana Boutique, Beverly Hills. Ronaldus Shamask skirt. The white shirt as cutoff cotton jumpsuit, *opposite:* Isaac Mizrahi's, with a canvas windbreaker. Jumpshirt, about $210; windbreaker, about $190. Bloomingdale's; Martha, Palm Beach and Bal Harbour FL. Details, stores, last pages.

Lucie and Daniel as in Fr[illegible]—she in wedding dress by Yves Saint Laurent, he in Saint Laurent Rive Gauche—at the Vill[illegible] Trianon, Versailles. Details, last pages.

Editor: Andre Leon Talley. Photographer: Max Vadukul.

Scents—and the

new sensibility

What's in the air? The magic of monogamy! The romance of the family! The sweet smell of tradition and modern technology

By SHIRLEY LORD

SCENTS

Poison, Decadence, Animale, Obsession? They're alive and well, but something new is in the air. You can hear it in the wholesome names of the new fragrances—names like Knowing, Gem, Red, Vervé, and Eternity. You can see the change, too, in advertisements that celebrate monogamy, showing sweet-faced young women with rosy-cheeked children at their sides.

Families are In. Recent film releases, such as *Sweet Hearts Dance* with Susan Sarandon and Don Johnson, *Rocket Gibraltar* with Burt Lancaster, *Far North* with Jessica Lange, continue a steady stream of relationship-oriented movies about learning—and succeeding—to love and trust.

Fragrance has always wafted in the shifting winds of change, reflecting the times and society's aspirations. Sumptuous scents like Joy, Chanel No. 5, and Shalimar were launched in the late 1920s and early 1930s; created out of the most expensive ingredients (white jasmine, patchouli, tuberose), they conveyed a comforting sense of luxury in an uneasy, unbalanced era. After World War II, the break with familiar patterns of behavior and fashion extended to fragrance; when Christian Dior made fashion history with the "New Look," he also introduced Miss Dior, with an unheard-of two hundred floral notes. In the 1960s, fragrance became bolder, more intense, youth-oriented, following the lead of Estée Lauder's Youth-Dew. Chanel breezed into the seventies with Chanel No.19 and Revlon brought out Charlie—both as lively and fresh as the new seventies woman.

And in 1985, when Calvin Klein introduced Obsession, it was an immediate success—coming at a time that Klein now describes as "self-indulgent and me-obsessed." Nineteen eighty-five was also the year that the full extent of the AIDS tragedy became common knowledge. In 1986, the baby boomers passed their fortieth birthdays; in 1987 the stock market took a dive. Limitations could be felt everywhere. This year, when Klein introduced Eternity, his new fragrance, he said it reflected "a very different, less selfish world where there is more emphasis on sharing, on marriage and family."

The other major development in the fragrance industry is a new technology that allows perfumemakers to gather the vapors from living blossoms. It is the first significant change in fragrance-making in over thirty years, and the resulting essences, says one expert, "are so rich, so varied, they will lead to fragrances never experienced before." (So far, the still-developing technology has benefited Eternity, Prescriptives' Calyx, Carolina Herrera, Revlon's new Trouble, and Coty's !Ex'cla·ma'tion.)

So although it seems society has decided to settle down, to commit for Eternity, the range of fragrances offered today means that women are freer than ever to indulge their fantasies.

Veronica Webb and Chad Byron Cooper at Westbury Gardens, Old Westbury, New York. She wears a Saint Laurent Rive Gauche velvet dress with pink feathered hem. Mens-oke Blahalk straight shoes; he is in a Giorgio Armani Ferre smoking. Details, last pages.

Photographer Andre Leon Talley.

Babies, athletes, celebrities, even resorts have their very own fragrance The word from the industry: everyone into the pool

By JOHN DUKA

Gem of an idea

Big The Splash

As everyone west of the Ural Mountains must know by now, Cher, Oscar winner, middle-age rocker, philosopher, has her name on her first fragrance. Called Uninhibited—what else?—it represents for Cher the realization of a long-held dream, especially because her former husband, Sonny Bono, former rocker-turned-mayor of Palm Springs, forbade her to wear perfume of any kind. In fact, Cher did not wear fragrance until she was twenty-seven years old.

Says Cher, "Sonny didn't like anything that smelled in the house, no candles, no potpourri, nothing. I was always the opposite. Having my own fragrance really means a lot."

Cher, however, is only the tip of the scent strip. These days, everyone wants to get in on the act—film stars, artists, dancers, musicians, athletes, even restaurateurs. Today there are eight hundred fragrances on the market. Last year, when over sixty fragrances were launched, annual sales totaled over $4 billion. This year, twenty more new scents have been or will be launched. Real perfume is only a small part of the fragrance market. Within its olfactory radius fragrance encompasses not only perfume but toilet water, eau de cologne, scented bath products, scented hair products, gift sets, and bubble bath (unbelievably, $82 million was spent on bubble bath last year).

The celebrity stampede into the fragrance business is being led with much hoopla by Elizabeth Taylor's Passion, which sold $35 million in its first four months against $10 million *(Continued)*

Misha, eau de pas de deux

Early inspiration: Nina Ricci

New beat: Jazz by Yves Saint Laurent

Florence Griffith-Joyner: next scent on track?

Splash on Santa Fe

Passion package: Liz Taylor

Kenzo jumps in

Photo credits, details, last pages

Herb Alpert trumpets Listen

Silent-film glamour: Loulou, after Louise Brooks

Laura Biagiotti knows her Roma

Man in a Grey Flannel scent

Phantom: Broadway inspiration

Can Lacroix be bottled?

Scent on location: Key West Gold

(Continued) worth of promotion. Bjorn Borg has a fragrance. Very shortly we can expect Listen from Herb Alpert and Misha from Mikhail Baryshnikov, who is said to be "very involved" in his fragrance. From Myrurgia Barcelona comes a fragrance by Julio Iglesias who, by the way, refuses to wear cologne because he considers it bad luck. A fragrance was released earlier this spring called Loulou in honor of silent film actress Louise Brooks. Designer fragrances can be expected from Kenzo, who launched his fragrance this year; Christian Lacroix's is expected next. Warner LeRoy, who owns the Tavern on the Green in New York, has started a fragrance company called Central Park Smell. And, in the tradition of the old Stork Club, which used to give its patrons a fragrance called Sortilège, the restaurant Maxim's has a fragrance. It, however, is called Maxim's.

Fragrances have been inspired by our most famous jewelers: Gem from Van Cleef & Arpels, Tiffany from Tiffany, and this month, Boucheron of the Place Vendôme. Many new fragrances "celebrate," as they say in the fragrance industry, the spirit of cities or places—New West (from Lauder), Newport, Sunset Boulevard, Paris, Calais, Roma, Brazilia, Chicago, Key West Gold, Santa Fe, and, amazingly, Tres L.A. Adidas celebrates the athlete. And Hero celebrates the man of the eighties who is, says the Hero press kit, "Post Macho. Post Rambo. Post Watergate. A new kind of man. Bold, courageous and masculine, without being arrogant. Admired by all men and desired by every woman" (all that for only ten dollars a bottle).

Part of this activity in fragrances that are neither designer- nor celebrity-driven has been inspired by the unprecedented and unexpected success of Giorgio, named after the shop in Beverly Hills. One of the keenest observers in the industry, Kitty D'Alessio, vice-chairman of special projects and new ventures at Chanel, says, "Giorgio proved an entrepreneur can come in and knock the big guys on their ear. It was the first perfume to come along that was very identifiable, very upbeat, not elegant, not French, not salon, and not beyond reach."

Tres L.A. combines regional sensibilities with youthquake demographics—MTV meets Fragrance Land

Like Charlie before it, Giorgio's timing was perfect, playing on the resurgence of a national interest in Hollywood and Beverly Hills glamour, and the American woman's newly acquired taste for strong fragrance.

"American women want heavy, long-lasting, easily recognizable fragrances," says Annette Green, executive director of the Fragrance Foundation. "Those are the three most important factors in the equation of success. The refined scents that we used to love, like Bellodgia from Caron, are over. Consumers want the latest, newest, most exciting fragrances and they're putting a strain on the industry."

Perhaps they are. Personally, I have never heard any stories about impatient customers calling Estée Lauder to demand she come out with a new fragrance. If there is a strain on the industry, it is more likely an internal pressure to top itself. This manifests most often in what is known as the mega-launch, in which millions of dollars are spent on advertising and promotion.

"It has absolutely become the era of the mega-launch," says Leonard Lauder. "Giorgio did $100 million in two to three years. There is no time anymore to see if something is going to get consumer acceptance and then build it up and fine-tune it. It used to take seven years to grow a fragrance and seven years for it to decline. Now, if you don't make it in the first ten minutes, you're out."

To counteract this, smaller fragrance manufacturers are developing scents that are more market-specific and deal with customers who don't want to terrorize a crowded room with their ylang-ylang top note or their civet dry-down. The executives behind fragrances such as Carolina Herrera, Gem, and Tiffany, for example, are choosing not to compete with the giants but to set their own goals, to aim their product at very specific markets (in this case, the woman seeking a return to romance in new floral scents), and to roll out to a more limited number of stores.

Many new fragrances are also being developed for the youth market, young men and women between the ages of twelve and twenty-four who spend, on average, $61 a year on fragrance. One of these, which combines regional sensibilities with youthquake demographics, is Tres L.A.—MTV meets Fragrance Land. No matter that Tres L.A. comes in a metal spray can, is sold in drug and food stores, and costs $4.95 for four ounces. The fragrance enjoyed a $7 million television, radio, and print ad campaign and quickly met its projections. "We've learned that there is a lot of interest in the country for funkiness, chic, and for things that are not too expensive yet still sophisticated," says Lisa Matthews, senior product manager. "The image of California crystallizes it in a nutshell."

If Tres L.A. is Eau de Obvious in every way, the promotion of Santa Fe, another new fragrance, is at once esoteric and something that P.T. Barnum would love. Produced by Shulton (the company that continues to bring us Old Spice, still one of the best-selling fragrances in the world), Santa Fe was given to the New Mexico delegates at the Democratic and Republican conventions so they could hand it out on the convention floor. Representative Bill Richardson (D.), New Mexico, plans to speak about the fragrance in Congress to drum up interest and money for his state.

According to Sheila Hopkins, who is overseeing the launch of Santa Fe, the fragrance heralds the beginning of a new era. "Santa Fe represents a lifestyle. If the eighties was the decade of the Yuppies and materialism, the nineties signal a return to meaningful, spiritual values. Santa Fe reflects that."

Interestingly, the company that has just initiated the most innovative small marketing program is Estée Lauder. Aware that mega-launches do not allow for risk-taking, Lauder's senior vice president of corporate marketing and design, Ira H. Levy, launched New West only in California—Tokyo and Osaka will be next. Levy, who is known for describing fragrances in terms such as "I am thinking about the collision of the cold sea air and conifers," is all business when he talks about this introduction.

"I put together a new venture group aimed at regional marketing to find opportunities specifically related to a region or an attitude. New West, for example, represents the extraordinary opportunity we see developing in the Pacific Rim. We are slowly turning from the New York/European axis to the Pacific. The century of the Atlantic is over. The groovy, Panasonic world is upon us."

That may be. But I, for one, could stand a little more emphasis on the few quiet fragrances in the world, including those produced by Penhaligon and the pharmacy at Santa Maria Novella in Florence.

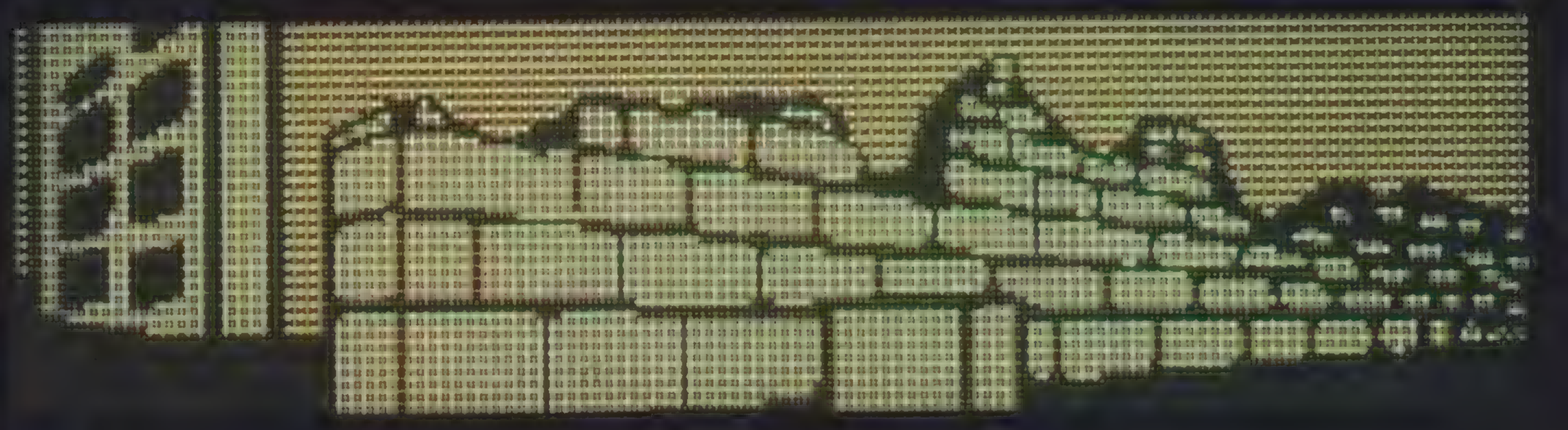
And a little less emphasis on scent strips.

Photo credits, details, last pages

TO HER MOUTH.

Jenny Holzer sees aphorism as art

ABE FRAJNDILCH



we are the word

by Paul Taylor

For years now, Jenny Holzer's art has been like a bug in the system. Holzer makes outdoor posters and electronic billboards with brief, punchy messages about life and death ranging, like life and death, from the banal to the brilliant. Her ephemeral admonitions about abiding social ills have made thousands of unsuspecting men and women in the street think twice. One, spelled across a vast electronic sign in Times Square, asserted, "Money Creates Taste." Another, mounted on the skyscraper-high sign at Caesars Palace implored, "Protect me from what I want." Indeed, Holzer's public announcements have learned a good deal from Las Vegas. She knows that a message's appearance — and the way it is addressed to the reader — can be as important as what it says. She has also discovered that big, electronic, commercial signs are things of beauty.

On the surface, Holzer's embrace of commercial techniques is (*Continued on page 393*)

BARBARA GLADSTONE GALLERY

PROTECT ME
FROM WHAT
I WANT
Holzer has gone from social subversive

to artistic ambassador

(*Continued*) Post-Pop. The billboard scale of James Rosenquist's paintings of the sixties was derived from his experience as a sign painter and Andy Warhol ingeniously applied mass-production printing techniques in his depictions of mass-produced objects. But Holzer is not about to celebrate consumerism. As a former poster paster in the business of direct action, this left-wing feminist uses big business's dazzling, almost magical billboards with a twist. "It was interesting to change from the underground connotations that posters have to Big Brother overtones, because the big signs make things seem official," she says. "It was like having the voice of authority say something different from what it would normally say."

Once or twice she has had run-ins, as in 1982 when the Marine Midland Bank unceremoniously removed her posters from a lobby art show because one line read, "It's not good to live on credit." "I limped over and retrieved the work from the janitor's closet," Holzer said later.

Now the bank wouldn't dare, for Holzer has become the Official American Artist with the recent announcement that her art will represent the United States in the 1990 Venice Biennale. And just before that announcement, while a portrait of Holzer was adorning the cover of *Art News* magazine, the art world learned of two other big solo shows for which most artists would give their right arms — at the Solomon R. Guggenheim Museum and the Dia Art Foundation, both in New York City. Almost overnight, the thirty-eight-year-old midwesterner has gone from social subversive to artistic ambassador. "I'd like to think that the change is because people are interested in harder subject matter now," she explains. "And maybe are more tolerant of different ways of expression and different media."

Despite the ultra-urban nature of her public art, the plainly dressed, no-nonsense Holzer lives tucked away in a farmhouse in upstate New York. In addition to her public art projects, she exhibits in galleries in New York City, Chicago, Los Angeles, Paris, and Cologne. Her work is in greater demand than even her mechanically reproducible art can accommodate, and is at the center of a torrent of publicity. In 1983, she married artist Mike Glier and in 1986, they settled on their farm with cats, dog and a horse. Six months ago, Lili Holzer-Glier was born.

Holzer has meticulously paved her own way. With her *(Continued on page 456)*

Young

**Sean Young has been called
actress is having a ball getting to**

Sean Young, looking uncharacteristically pulled together. "I like clean strong clothes that don't have any ruffles or sequins on them," she says. *This page and left:* rich fabrics with a soft menswear feel. Silk crepe shirt, cashmere and silk sweater vest, and cashmere pants from Ralph Lauren Collection. American raccoon coat by Oscar de la Renta for Wagner Fur. These pages: hair; Madeleine Cofano for Bruno Dessange; makeup, Sonia Kashuk. Details, stores, see last pages, this issue.

Editor: Jenny Capitain. Photographer: Wayne Maser.

times

every name in the book.Now the outspoken know her selves. By Henry Edwards

Young considers acting her therapy

The actress day and night. *Left,* in the kind of real men's clothes she likes: silk shirt and wool gabardine pants from Giorgio Armani. Shirt, about $550. Pants, about $330. The most important accessory this season: gold, in quantity. *Opposite,* on a silk chiffon camisole by Frances Smily for Clio Designs. Moschino wool gabardine jacket, viscose and silk pants. Camisole, about $45. Jacket, about $415. Pants, about $270. Details, last pages.

young times

Sean Young laughs like a locomotive letting off steam. She has just finished filming *Cousins*, director Joel Schumacher's adaptation of the French farce *Cousin, Cousine*, and the boisterous tone of the film has stayed with her. Like many students of the Lee Strasberg Theatre Institute, Young considers acting her therapy—a way of educating herself about herself. The self-investigation that accompanied *Cousins* was a pleasure. She came up smelling like roses, convinced that life is an enchanted, consistently delightful experience.

This was a far cry from her previous film, and current release, *The Boost*, in which she and James Woods play two cocaine addicts who meet, marry, and can't help attempting to destroy each other. "It took months for me to recover," Young sighs. "My character was one of those savior types, the kind of woman who props up herself by propping up men, who can't walk away from a difficult relationship. She doesn't know that security really comes from being able to take care of yourself."

Thrown into a deep depression after spending day after day pretending to live in a feverish nightmare of chemical dependence and romantic obsessiveness, Young felt the need to engage in a ritual purification. "I only drank beer," she adds. "I never thought giving it up would prove such a challenge."

On January 1, 1988, she turned over the proverbial new leaf by joining A.A. and attending daily meetings. Here, she finds others whose intensity matches her own. A student of meditation, a practicing Catholic, and a serious reader of history, humanistic psychology, and philosophy, she has learned through A.A. how other people deal with their day-to-day dramas. In the process, she has begun to come to grips *(Continued on page 398)*

(Continued) with the parts of her personality that others find difficult.

"I realize I do frighten some people," she admits. "I do have a powerful personality. I do say what I feel. I do ask for the things I need."

One of the things Young feels strongly about is her dressing style, which is purposely rebellious at best. "I used to try to look healthy and happy, like a girl in a Danskin ad," she says. "Not anymore. There is no Sean Young image except on film—and then it belongs to the character." Real-life attempts at Hollywood-starlet veneer disintegrate into a mishmash of what's on hand. For an interview, that means a T-shirt, cotton dance leggings, and an oversized trench. Other times, she mixes "simple, modern" pieces with antiques.

After six films, including *Blade Runner* and *Young Doctors in Love*, Young broke through in the summer of 1987 with *No Way Out*. In the first reel, playing a bored Washington mistress, she winds up having wild sex with a stranger in the back seat of a limousine. A libidinous landmark in an abstemious, safe-sex age, the scene catapulted Young into the glare of national celebrity. Her next film, *Wall Street*, swiftly cast her back in the shadows: lost in a minor role, she emerged with a reputation as a difficult and demanding presence on the set.

Costar Charlie Sheen reportedly found the actress so difficult he pasted an obscenity to her back which precisely described the category of women to which he believed Young belonged. In return, Young dressed him down, informing him that childish, stupid behavior was not the way to become the next Jack Nicholson, Gene Hackman, or Martin Sheen.

"The director, Oliver Stone, has great difficulty with women. My costar, Charlie Sheen, has had great difficulty growing up. Both of them are intimidated by women who have an opinion," says Young. Laughing, she continues, "Don't make me sound mean and terrible. No hard feelings, boys."

If there's anything she'd like to be known, it's that all the rumors about her being difficult to work with just aren't true. To make the point, she begins to dictate an open letter. "Dear Hollywood," she opens, "get off my back about *difficult*." There is more laughter, and then: "Sign the letter 'A Very Nice Person.' "

"I realize I do frighten some people"

"Simplicity works a lot better on me," says Sean Young. *This page:* a rayon/acetate suit by Calvin Klein. Agnes B.'s cotton shirt from her men's collection. About $115, jacket; about $615, pants; about $298. Bracelet, Paloma Picasso for Tiffany & Co. Patek Philippe watch, Tiffany & Co. Details, stores, see last pages, this issue.

DAVID BAILEY

MAD DOGS & ETC.

Why would an Englishman who can't even drive go looking for love in Los Angeles? Richard Rayner, one of the freshest voices in years and author of the forthcoming book, Los Angeles Without A Map, *attempts to explain his magnificent, albeit tarnished, obsession*

By TRACY YOUNG

"I wanted to write a travel book which was about sex," says Richard Rayner, the thirty-two-year-old author of *Los Angeles Without A Map*. (See excerpt page 402). "Travel is similar to beginning a new sexual relationship—one of the few dangerous things people do anymore. It's the only time you actually invite risk into your life. That's what *Fatal Attraction* was about."

It's an idea that smacks of bravado in the age of AIDS, but that undoubtedly would amuse Graham Greene, whose own *Journey Without Maps*, through the syphilitic interior of West Africa, reads like a safari at Club Med in comparison. Unlike Greene—and even less like the hairy legmen of Hemingway's ilk who went after big game to prove they had big, uh, *egos*—Rayner courts psychic danger; he tilts at windmills, stalking quarry that exists, most fully, in the movie of his mind.

Los Angeles Without A Map, which Weidenfeld & Nicolson will publish in January, is a gonzo *Pilgrim's Progress*, the "fairly autobiographical" diary of a young man pursuing twin obsessions. One is Barbara, with whom he falls in love in Crete and tracks down at the Playboy Club in L.A. ("She's kind of an airhead, but she's definitely more realistic about the world.") The other is L.A. itself, a place where nobody smokes but the bus drivers freebase cocaine and smash the buses; where every morning before work, husbands tie up their wives with dental floss; where a James Dean fanatic has the screenplay of *(Continued on page 402)*

RICHARD GIGLIO

(Continued) Rebel Without A Cause bound in human skin; where one guest at a lawyer's surprise party shoots and kills another, and the rest beat the assassin to death with fence planks instead of waiting for the police. In short, a nice place to visit.

"Los Angeles represented all the things it represents to people who don't live there," says Rayner, who grew up in an industrial town in the north of England called Bradford, about as far removed from Studio City as one can get and still speak English. It was, he says, "very strange." His father was "one of those people who'd had a 'Good War,' after which everything else pales in comparison," and lived a life on the edge of crime. Rayner himself was a delinquent with a terrible fear of delinquency. Not a bad beginning for a writer. But real decadence came in the form of movies, horror comics, rock and roll—all the pop effluvia of the fifties and early sixties. "I was," he says, quoting John Lennon, "half American ever since I heard Elvis on the radio."

After a "quieter adolescence" at a school in Wales where, he claims, he showed a proficiency only for soccer, Rayner won a scholarship to Cambridge, read philosophy and law, and thought about becoming a lawyer until he was fired from his first job in a law office for smoking dope. He free-lanced for various newspapers and magazines, and started cadging assignments that would take him to Los Angeles.

"When I got there I realized it was entirely different. It's the ultimate American city. New York is an exaggeration of London; Boston is London writ small; in L.A. there is this genuine quality of Otherness. Yet it seems terribly familiar from the movies."

Rayner's stay in Los Angeles was anything but the stuff of movies—unless you're thinking of *Day of the Locust*. Between bouts of lust and attempts to pitch screenplays for lesbian splatter films, or a rock version of *The Right Stuff* with Sting as an astronaut, he cleaned swimming pools and worked as a "Mechanical Man" at the Wax Museum. "Living on the underbelly of the film business," he says, "is an uncomfortable place to be because people are so patronizing—and amazingly preoccupied with what they're *becoming*. Everyone is taking an audition for the rest of their lives."

A man who confesses to being fascinated by "the irony of masochism and the masochism of irony, subjects we English know about," Rayner, not surprisingly, returns to L.A. two or three times a year. "I have great friends there," he says, "and I get involved in ludicrous scrapes. Recently I was persuaded to drive a car; I wrapped it around a lamppost." Besides, L.A. is a place where a phrase like "the irony of masochism" sounds High Concept.

In more sublimated moments, Rayner lives in London and contributes to *Granta*. Right now, he's working on a screenplay of his book and is part way through a new novel about "a compulsive liar who kills his own father—he says." Next year, he plans to do a travel book on the West Coast of America, beginning in Alaska and meandering right down, "as far as I dare," into South America. Which sounds like a promising point at which to end this story, but Rayner has something on his mind. "Don't you want to know about the bunny suit?" he asks, referring to a scene in the book when he dons Barbara's costume and a pair of stiletto heels.

"What about the bunny suit?" I say.

Rayner emits a perverse giggle. "I'm wearing it now."

FALLING

In my dream I wore Barbara's bunny suit, and walked in stilettos along a corridor. A door opened into what seemed to be a hospital operating theatre. There were oxygen tanks and machines with lights and dials. Surgical instruments gleamed on a table. Barbara and her ex-boyfriend Patterson were in conversation, laughing. When he saw me, Patterson stopped laughing and forced his expression into one of profound sensitivity. He took me by the hand. 'This is the best thing all round,' he said.

'Really,' said Barbara.

'The only way,' said Patterson, 'the best solution.'

'Really,' said Barbara, giggling.

A tall man came in. He wore a surgeon's gown and a mask covered the lower half of his face. 'I am Dr Garcia,' he said. 'I am here to help you. To help you realign. And harmonize.' He bent over the table and picked up a scalpel. He advanced towards me, his wide jaw set in a grin. The scalpel carved open the stretched material of the bunny suit and Dr Garcia scrutinized what lay beneath. 'Yup, just as I thought,' he said, and seized my penis between thumb and forefinger. 'We're gonna have to do something about *this*.'

I woke up. A radio was blaring. I was at the beach with Barbara. The beach was like the beach always was: people shouting, men like Charles Atlas plunging through the surf on bodyboards, women with swimsuits and suntans and bodies it was painful to look at. I hadn't told Barbara but I didn't like the beach. It was the physical perfection. It was Los Angeles, I had decided, not Hitler's Germany, which had given the world a master race. I was developing the theory. Throughout the 1920s and 1930s the strongest, fittest and most beautiful people came by the thousand to the city, hoping to make it in the movies. Only a few succeeded but most stayed on anyway, enjoying the climate, getting healthy on the diet, marrying each other, *interbreeding*, having children who had children who looked like these people here on the beach: lean, tanned, blond, strong—bikini storm-troopers, surf Nazis. I was convinced. I was certain that one would come up and boot sand in my face.

The sun was relentless. My sunglasses were on and my shoulders were roasting. I needed an oxygen tent. Barbara and I had been preparing for her audition. A thick paperback titled *1001 Movie Speeches for Actors* lay beside me on the towel. We'd argued over what lines she should prepare, settling for something of Jane Fonda's from *Klute*. The thing about going to the beach with Barbara was that someone always tried to take her home. Men in gold swimming costumes offered her rides in their Ferraris. Photographers suggested she come and pose for an hour or two at their Malibu studios. Sometimes it started innocently. At the moment, for instance, she was at the ocean's edge, about to race with one of the lifeguards. This happened regularly. Barbara was the sprint champion of Santa Barbara beach. The lifeguard's name was Tom. He was a big factor in the surf Nazi theory. He had a blond crew cut and very wide, bronzed shoulders. Each of his fists was roughly the size of his head. A distance had been measured out for the race and a crowd had gathered to

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APART

What happens when a besotted Englishman and a hard-hearted Playboy bunny hit the beach?

By Richard Rayner

watch. Barbara had dropped into a sprinter's crouch, wrists arched, left knee poised inches above the sand. Someone flagged a T-shirt and the race began. Tom, the lifeguard went into an early lead.

'Roberto,' a voice said loudly. It belonged to a woman. She was tall and tanned in a ketchup-red swimsuit. On her thigh was a white scar in the shape of a figure eight.

'Roberto,' she said again. I looked around. She seemed to be talking to me.

'Excuse me.' I said. 'Do I know you?'

She gave me a tolerant smile. She told me we had met at a party the previous week. Didn't I remember? It was in a warehouse downtown, that place with the old rock videos and bats flying in the rafters. 'John Gregory was there and Carlos and Millie did the trick with the peach,' she said.

'I don't think so.'

'Definitely. I remember. Millie definitely did the trick with the peach.'

'I mean I don't remember us having met. I wasn't at the party.'

'You *weren't*? Your name *is* Roberto?'

I said it was Richard, actually. I wondered about the trick with the peach.

'How totally weird,' she said. 'How totally, totally weird. But you are English, right?'

I confirmed this. She held her head on one side and squinted at me. She grinned, revealing pointy teeth and gums which matched the color of her swimsuit. It was a predatory mouth. I guessed her age at about thirty. She said, 'Then you must help me with something.'

' I must?'

'Of course. Don't go away now. '

I told her I wasn't going anywhere, and she trotted off. I looked towards the ocean. The race had reached halfway. Barbara was making her move. She stretched out, legs pumping, and went past the lifeguard as though he were immobile.

The woman came back, with a hefty book. She said, 'I need some help with a London accent. '

'I don't understand.'

'I'm studying for a role.'

'What sort of London accent?'

'You mean there's more than one?'

'Quite a few.'

'You see. I really do need the advice. It's just so important to get these things right,' she said. She dropped beside me on the towel and handed me the book. It was a volume from the collected works of George Bernard Shaw. The black and yellow cover was greasy with a suntan oil that smelled of coconuts. She wanted to know all about Eliza Doolittle. What part of London did she live in? What was the house like? What would her family do for entertainment? Would they have entertainment at all? What was her *total* lifestyle? And how did she speak? That seemed most important of all. The woman wanted to know, precisely.

I looked at her. She was expectant. She was so close I could smell her breath: white wine and apricots. Was she serious, or was this an elaborate pick-up? Perhaps she came to the beach with an entire library to cover all possible encounters: a German would be given Buchner, or Goethe *(Continued on page 458)*

RICHARD GIGLIO

SPORTING ANIMALS
This page, the television room of Marie-Hélène and Guy de Rothschild's weekend house in the park at Ferrières, near Paris. The walls are covered with a 17th-century tapestry of a wild boar hunt by Despor... *Opposite:* Mar... Hélène's fa... look in the early... 1970s on the ... of...

the Rothschild

It's all in the mix,
the Rothschild women
have discovered as
they energize luxury
and tradition with
eccentricity and wit

by Michael Boodro

style

Photo credits, details, last pages

the rothschild style

IN THE FAMILY FASHION
Clockwise from top: The *salon rouge* at Château Lafite, now Beatrice and Eric's year-round weekend home. At the 1972 Surrealist ball, Guy with Marie-Hélène who wears the headdress of a weeping hind. Pauline de Rothschild with her personal take on Saint Laurent. A pouf covered in a leopard pattern—an essential of any Rothschild room—here in the *salon vert* at Lafite. Marie-Hélène in Courreges with Eric at the wedding of Nathaniel de Rothschild. Beatrice in top-to-toe Saint Laurent, including his crushed velvet boots. Marie-Hélène with Salvador Dali.

I have no idea what a poor Rothschild would look like." Guy de Rothschild writes in his memoirs, *The Whims of Fortune*. "I suppose he would vanish in anonymity." He might well have said the same about a Rothschild without style.

This is indeed the family noted as much for its sumptuous yet relaxed style as for its enormous bank holdings, prestigious vineyards, winning thoroughbreds, and shrewd politics. And if style, that most ambiguous of all qualities, has little impact on national economies and cannot be counted as a tangible asset, that is not to say it doesn't play an enormous role in people's imaginations and aspirations. And when it comes to the very ideal of the rich life, richly lived, the Rothschilds have practically defined the terms.

Of course, it's easier to establish and maintain a style when members of your family were painted by Ingres, and Chopin dedicated waltzes to your ancestors. But mere fortune and history are not enough. There are plenty of old, rich, and boring families. But what the modern Rothschild men have managed to do—and quite brilliantly—is to marry the right women.

The Rothschilds have somehow found extraordinary women who not only love them (presumably) and give them handsome children (quite evidently) but also enhance (quite imaginatively) that mysterious aura, *le style Rothschild*. And after all, what truly rich men want most may not be merely beautiful women, but women who will spend their riches beautifully.

Guy de Rothschild hit his style stride with his second wife, Marie-Hélène, the almond-eyed daughter of a wealthy Dutch family. Appropriately enough, she was already related to the family—the mother of her father, Baron von Zuylen, was a Rothschild. She has brought to her marriage a sophisticated intelligence and a legendary circle of friends that includes virtually every noted intellectual, politician, and artist *(Continued on page 411)*

Turtlenecks and jeans are a daily uniform;
the family portraits are by Balthus

A CASUAL APPROACH
Olimpia at ease, *opposite*, in the telephone/bar room in the original 17th century tower at Normandy. The cabinet is trompe l'oeil painted wood. *Inset:* Stephanie with friends at the Pony Club at Deauville. *Above:* Beatrice in the courtyard at Lafite.

Olimpia wears black and Issey
secondhand markets and piles

Miyake, shops on the faux bijoux

(Continued) in France. It was Marie-Hélène who created the lavish Proust ball and the famous Surrealist ball to which Salvador Dali rolled up in a wheelchair. She has transformed the Hôtel Lambert, considered the most splendid private home in Paris, into a triumph of the Rothschild style, which Guy himself describes as "a Napoleon III decor, personalized not only by art objects of all sorts but above all by a sense of comfort and intimacy which intermingles furs, flowers, green plants, family photographs, precious miniatures, and rare books."

But her talent goes far beyond just making the most of the resources at hand, which include a Vermeer and a portrait of great-grandmother Betty by Ingres. What may be Marie-Hélène's greatest gift is that she has somehow endowed grandeur with a human face. She clearly enjoys herself; she has fun being wealthy and she lets the rest of us believe that we would probably enjoy it, too.

It is perhaps not surprising that Baron Philippe, the rebel of the family, the man who ceaselessly waged the battle to have his Mouton-Rothschild proclaimed "Premier Grand Cru" and hired the world's most famous artists to design the labels for his bottles, should have gone farthest afield in his search of a wife. He married an American, Pauline Fairfax Potter, formerly of Baltimore, who had worked as a designer for Hattie Carnegie.

When they married in 1954, she was already a woman of nearly legendary style. Pauline, at the château at Mouton and in her Paris apartment, merged the utterly simple with the utmost in quality. She spanned centuries with her all-encompassing eye, merging Louis XV with Brancusi. She oversaw 170 patterns of china, tablecloths and napkins and would then spread her luncheon table with mounds of moss, herbs, twigs, and fresh jonquils, years before Mädderlake or Robert Isabell did the same at chic New York parties. She had gold bath fixtures, of course, but *(Continued on page 412)*

PATTERNS OF CONTINUITY Olimpia with Stephanie, *above*. The entry hall at Normandy, *right*, with oak paneling, Chinese plates, and Alexandre's toy Honda. *Opposite:* a guest bedroom at Château Lafite with a fireplace and bath, all outfitted in *toile de jouy*. *Inset:* Olimpia's formal living room.

Pauline spanned centuries, merging Louis XV with Brancusi. She was the first to wear Saint Laurent's thigh-high suede boots

(Continued) hers were in the shape of humble lemons. She allowed the grass to grow long in her garden.

Olimpia Aldobrandini was only eighteen when she met David de Rothschild, son of Guy, in 1974. But when they married that same year, she became the first of a new generation to carry on the family style. At the Château Haras de Reux in Normandy, she has re-created—with the help of the late decorator Geoffrey Bennison—an old-world vision of antique chintz patterns and a sitting room covered with thin panels of hand-painted and embossed Cordoba leather. A needlepointed carpet of crimson passion-flowers winds its way up the main stair, curving through a sixteenth-century tower. But amid this elegance, Olimpia lives a simple life of sporting clothes, chauffeuring her children to tennis and riding lessons, and tending to the hand-plaited rush mats that cover the downstairs floors and which she diligently, if none too happily, waters. "I love the rush, but it's terrible to look after," she explains. "When it first arrives, it looks incredibly fresh. There are still strands of green leaves. But then it dries out and you must water it. The problem is if you do it too little it breaks, too much and it starts to rot."

The most recent addition to the family fold is Donna Maria Beatrice Caracciolo di Forino, a cousin of Olimpia who introduced her to David's cousin Eric, son of Alain (further proof that in the world of the very rich everybody not only knows everybody else, they are all related as well). Beatrice and Eric met at a Rolling Stones concert in 1976 and were married in 1983. As if to signal that she already understood the mix of the classic and the surprising that is the hallmark of her new family's style, Beatrice wore to her wedding pieces of vintage Dior and Balenciaga couture. At Château Lafite in Bordeaux, Beatrice and Eric, their two-year-old son, James, and infant daughter, Saskia live with insouciant ease amidst the *salon rouge* and the *salon vert*, fringed leopard-print poufs and a Napoleon III *confidante*. Beatrice's closet combines black strapless Saint Laurent couture with L.L. Bean duffle coats.

It is this continuing mix of high and low, the extraordinary and the everyday, that make the Rothschilds compelling exemplars of how life might be lived best—with humor, with grandeur, with intelligence, and great pleasure. Only God and the Rothschilds, of course, know if this is true. But the image is one to which many of us are only too happy to subscribe.

HIDDEN PLEASURES
The wild herb garden and the 17th century Tower of Reux, *above*, which Olimpia and David use as the family game room. *Left*: Eric in his highly polished underground Paris garage with Warhol prints of Marilyn Monroe. *Opposite*: Pauline de Rothschild in the bedroom of her famous Paris apartment with its antique Chinese wallpaper and surprising sense of scale.

send in the WIMPS

By BARBARA LIPPERT

A much-talked-about ad for Benson & Hedges cigarettes shows five women and one older man sitting in business clothes, eating and smoking around a dining-room table, while a bare-chested man in pajama bottoms holds a cigarette and talks to them from the corner of the room. This peculiar scenario has drawn much conjecture about what's going on here. So much so that it generated a second campaign based on the original that asked just that: "What's going on here?" To me, it suggests aggressive defiance of the current taboos about smoking and sex: he holds the classic postcoital cigarette, and those are five satisfied women.

Advertising, with its long tradition of depicting half-naked, half-witted women to push its message across, has come up with a new stereotype—man in all his unglory, the hunk as bimbo, the he-man as wimp, and preferably as undressed as possible.

Of course, modern man as designer sex object moved into the mainstream with the Calvin Klein underwear ads of the early eighties. Bruce Weber's provocative photographs of a gorgeous young man clad only in a pair of white briefs became an instant print sensation: his billboard Adonis, trim, tan, muscular, and exposed, immediately elevated sex in advertising to a new art form.

This new graphic look—of redefining and objectifying male beauty—grew out of a gay aesthetic, but once its power to sell was proven, it became another household image. Concurrently, the women's movement changed sexual politics; it was okay for the women to be the new sexual hunters and gatherers and, as a result, naked men started showing up in ads outside the sophisticated realm of fashion and fragrance. In a TV spot for Fab detergent—that's the wash-a-day world of soapsuds—a man does a reverse-strip, bumping and grinding his way into his freshly washed clothing, accompanied by stripper music in the background. A commercial for Drano shows a young hunk bathing alone at dusk to the tune of "Splish Splash." His energetic rub-a-dubbing is stopped by a clog, but he hops out, pours in the Drano, and is so happy to be having germ-free fun on a Saturday night that he kisses a bathroom pipe. Marshall Blonsky, who teaches communications at New York University, says the spot shows that "women are angry. This ad makes men look kind of silly. A guy who kisses a pipe is not to be trusted—he's *sick*."

Martha Farnsworth Riche, senior editor of *American Demographics*, attributes the male-bashing in advertising to the fact that "economically, men have been demystified" in society. "Essentially," she says, "women have fired men — they feel they don't need them in their lives."

"Male-bashing in advertising hasn't anything to do with the real world," says Carol L. Colman, a partner at Inferential Focus, a creative firm that spots trends. "The women's movement has been dying since President Reagan was elected, and men are still following the Hulk Hogan tradition. But the macho man who had been getting all the attention is losing out to the wimp—at least in the media."

Advertising often relies on the device of making someone dumb get a lot smarter with the help of the right product. Now, that someone is a wimp. Marshall Efron, a screenwriter and actor who appears in many commercials, notices that in the wimp department, there seems to be one actor who gets most of the work. "This same guy is having a false heart attack in a Fleischmann's Margarine commercial and then in a Dr. Scholl's commercial, he thinks the problem is his back, but it turns out he only needs shoe inserts. What is it with him?"

In advertising today, real men sell bras and burp babies

What's with him is that he's the perfect wimp type so much in demand right now throughout the industry. Take the previously innocuous category of cereal advertising, where rugged-individual/hickory-nut heroes used to reign. These days we see men getting knocked on the head by tennis balls or being told that they're not kissable or marriage-material, even being humiliated by their own kids, and all because they're eating the wrong breakfast. *(Continued on page 456)*

"Yeth, dear." Even macho supremo Mike Tyson cowers and coos when the little lady snaps the towel. Ah, the things we do for commerce.

ROBERT RISKO

all wrapped up

classic furs
worn with a
young movie-star
kind of glamour

Off-the-set style: traditional furs tossed over traditional clothes. *Left,* Christian Dior Furs' jacket in phantom dyed sheared beaver. These six pages: hair, Sam McKnight for Daniel Galvin at La Coupe, NYC; makeup, Stephane Marais; photographed at the beach in Deauville. Details, stores, next to last pages.

Editor: Carlyne Cerf de Dudzeele. Photographer: Patrick Demarchelier.

all wrapped up

[redacted]

instead of black and white: taupes and beiges are the new neutrals

Lighter shades of pale. *Opposite,* Christie Brothers' sheared beaver coat dyed a creamy sand. Christie Brothers, Atlanta. To order at Nan Duskin, Philadelphia, Baltimore; Swansons on the Plaza. Pretty with pink, *this page:* Gianni Versace for Giuliana Teso Furs' beige-dyed sheared beaver. Bergdorf Goodman. To order at Neiman-Marcus. Details, see last pages.

all wrapped up

hidden strengths: furs made more casual by subtle colors

The dark and the light of it. *Opposite:* dyed sheared beaver from Gianfranco Ferre Fourrures. Bergdorf Goodman; Roberts Furs, San Francisco. *This page:* dyed black cross mink by Grosvenor Canada. The Fur Galleria, Cedarhurst NY; Thomas E. McElroy Furs, Chicago, Cincinnati; Roberts Furs, San Francisco. Details, last pages of this issue.

HOT prospects

What resort travelers often find: that all the clothes they pack never actually get worn. Here, the best and the brightest for traveling light

Made in the shade: cool clothes for hot weather. Light colors; pale neutrals; hits of coral, orange, and peach for contrast. Fabrics are lighter and more sheer than ever before. Accessories brighten up with glints of fiery gold. Coral relief, *this page*: Michael Kors's hooded sweatshirt of silk crepe double georgette. About $410. December at Bergdorf Goodman; The Gazebo, Dallas. To order at Scarborough Fair, Glencoe IL. Linen pants from Ronaldus Shamask. About $290. Lord & Taylor; Carl Walker, Charlotte NC; Stanley Korshak, Dallas. Earrings, Paloma Picasso for Tiffany & Co. *Opposite*, Michael Kors's new summer uniform: a sarong, a rayon-and-Lycra tank. Sarong, about $260; tank, about $160. December at Barneys New York; Georgina, Hewlett NY; Saks Jandel. On the beach, lips get just a bit of shine; here, Salmon Glaze by Intelligent Skincare. These ten pages: hair, Didier Malige for Jean Louis David; makeup, Bobbi Brown for Oribe at Parachute. Details, more stores, last pages.

Editor: Jenny Capitain.
Photographer: Patrick Demarchelier.

Un-basic basics:
a slim stretch
side-tie skirt;
a city suit in coral

HOT prospects

Four wearable, lightweight pieces. From Romeo Gigli, *opposite:* a stretch cotton-and-Lycra side-tied skirt; a cropped stretch cotton tank top. Skirt, about $340; tank, about $225. Bergdorf Goodman; Romanoff Boutique, Bal Harbour FL; Maxfield, Los Angeles. *Right:* Ronaldus Shamask's coral linen jacket and silk shorts. Jacket, about $540; shorts, about $240. Bergdorf Goodman; Marshall Field's; Cookie M, Cleveland. The gilt edge: a gold purse. A beauty basic: foundation with sunscreen. Here, Active Protection Makeup in Warm 1, by Max Factor. Details, more stores, last pages.

HOT prospects

Suits with off-beach design and dressing potential

Bathing suits go out—or undercover. *Opposite*: Giorgio di Sant'Angelo's nylon-and-spandex maillot with wrap-and-tie top. About $395. December at Barneys New York; Martha, Palm Beach and Bal Harbour FL; Ultimo Ltd., Chicago. And a zippered Antron-Lycra maillot with its own hood, *this page*, from Ralph Lauren Swimwear. Here, under a silk jumpsuit from Issey Miyake Plantation. Maillot, about $59. Polo/Ralph Lauren, NYC. Jumpsuit, about $410. Mid-November at Bergdorf Goodman; Christian Michi, Charleston SC; I. Magnin. Details, more stores, last pages.

The hottest hot-weather spots turn up on vibrant color

A liberal dash of dots. From Christian Lacroix Prêt-à-Porter Cruise Collection, *right:* white polka dots on orange silk organza, tied to bare the midriff. Cotton-and-Lycra stretch pants by Romeo Gigli. Blouse, about $630. Hirshleifer's Etc., Manhasset NY; Lily Simon, Quebec, Canada. Beauty on the beach is a matter of minimal color with high shine. Here, L'Oreal's Tropica lip gloss. Details, more stores, last pages of this issue.

HOT prospects

Plain geometry: bold crisscross straps on swimsuits, on dresses

The new colors for resort: gunmetal and white. *Opposite:* Anne Klein Swimwear's lightly shined cotton-and-Lycra maillot. About $70. December at Lord & Taylor; I. Magnin; Liberty House of Hawaii. Watch, Omega Watch Corp. Bailey Banks & Biddle. Make the dress that may make your summer. *This page:* for A.M./P.M., city/resort, a textured cotton piqué dress with a square-necked front. Vogue Pattern #7146. Fabric, Batex S.P.A. Beauty and the back: sun protection from Ultima II ProCollagen SPF 4. Details, sewing information, last pages.

Talking fashion...

Vogue talks to Kitty Dukakis and Barbara Bush; parties with Susanne Bartsch and Bret Easton Ellis; examines the female craving for Azzedine; and horses around at the Hampton Classic.

Talking Fashion
Editor: **Gabé Doppelt**

What do models eat? NAME's Suzanne Lanza demonstrates, at a recent George Michael concert.

ELIZABETH SALTZMAN

at **Neiman Marcus**

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Talking fashion...

People in Vogue

Jewelry designer Janis Savitt

Nikolette Scorsese, Jellybean Benitez

Editor Gary Fisketjon

Author McInerney

Rae Dawn Chong

Where is George Michael?

This is what fans wondered, at his post–concert party at New York City's Cafe Iguana. Most missed Michael's sold-out show—and the star, who stayed hidden in a back room at the restaurant, missed much of his own party.

Sonya Mulholland

"Heroine" Lisa Druck; Ellis

Story of my party

At Bret Ellis's East Village pad to toast Jay McInerney's new book, *Story of My Life*

Publisher Morgan Entrekin

The mad hatter strikes again!

An unlikely coupling—horses and hats—is on the rise. At this year's Hampton Classic, one member of the equine set was spotted, *left*, in a bonnet of linen and crochet. In NYC, the ASPCA wants to make millinery mandatory for carriage horses by summer. Why? "If the brain stays cool, the body does, too." Styles are up to the discretion—and creativity—of the owners.

E. SALTZMAN, PATRICK McMULLAN, MARTHA K. DIEFENBACH

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talking fashion...
People in Vogue

Princess Caroline: man's best friend, Larry, at the Chanel couture show

Paris comes alive! *Tout le monde* descended upon the City of Light to see—and be seen in—haute couture.

Ines de la Fressange at Chanel's post–show cocktail

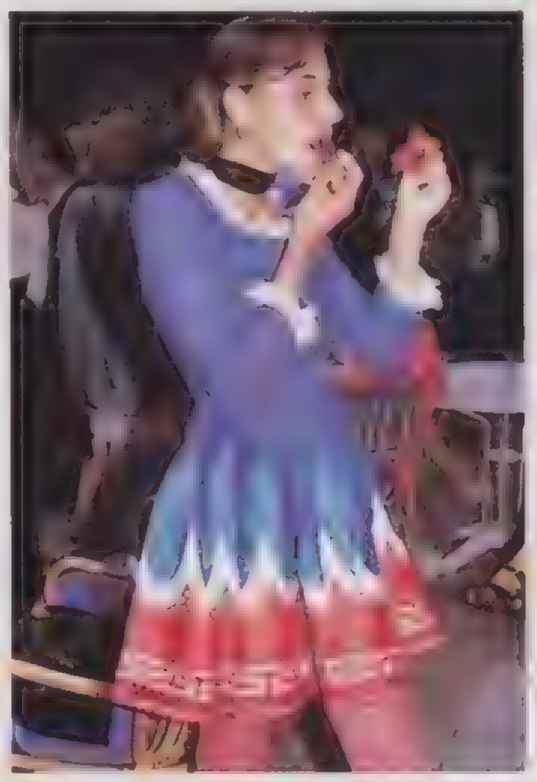
Liza: *above*, in Isaac Mizrahi at Chanel; *above right*, in Ferre at Dior

French actress Cyrielle Claire peruses Lacroix

Elle's Marian McEvoy at the Chambre Syndicale party

Above, Backstage bussing: Emanuel Ungaro and Iman; *right*, Yves Saint Laurent's finale: "I think it was my best show, don't you?"

André Leon Talley in his YSL Jazz suit, and Lou Lou, Lucie, and Daniel de la Falaise at YSL



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talking fashion...

Winning Style:

Kitty Dukakis and Barbara Bush on First Lady Dressing

Whatever else can be said about Barbara Bush and Kitty Dukakis, the odds are that neither of them will ever show up at a state function wearing a tiara, as Jacqueline Kennedy did several centuries ago in Paris. Or that, like Nancy Reagan, they will ever allow themselves to be regularly crooned to by Frank Sinatra.

The mind's eye simply cannot conjure Barbara and George Bush, even less Kitty and Michael Dukakis, cozying up to the standard strays from Hollywood. The Bushes are too Kennebunkport, too much the snap of a sail in a stiff breeze; the Dukakises are far too Brookline, incurably Samsonite in their aesthetics.

Yet, as Kitty Dukakis's campaign manager likes to point out, neither are they ladies from Plains, Georgia (for which we can only be grateful). Both say that they will not demand to be present at cabinet meetings. And both claim that they have no hidden agendas bubbling within.

Ask Barbara Bush about herself and she will tell you: "What you see is what you get." Ask Kitty Dukakis the same question and you will get, not surprisingly, the same answer. As we have seen with other First Ladies, what we saw was not, many times, what we got. Despite her hybrid beauty (and an ability to turn bowed legs into a fashion asset), Jacqueline Kennedy often seemed, by turns, vapid and venal, a modern-day Madame de Pompadour. Beneath Rosalynn Carter's eerily bland Southern exterior, one sensed the tumult that the First Lady seemed to be experiencing, her proximity to power making it difficult to contain her own ambition.

"...Nancy Reagan may be a size two, but I'm a size fifty-two and that's it."—Barbara Bush

With Nancy Reagan, what we have seen has been often dismayingly less than met the eye. Witness only her entry into the war against drugs—a belated effort and not often credible. At other times, however, Mrs. Reagan has been considerably more than her Adolfo suits and Beverly Hills coif, proving herself unexpectedly formidable in the power games of the White House inner circle and showing more than a little spunk in dealing with the condescension of Raisa Gorbachev.

Yet, whatever her detractors might say about her (that she once insisted Tolstoy was a leading Russian astrologer living in Palm Springs), Nancy Reagan has restored to the White House and to the role of First Lady two qualities we have not seen since the Kennedys: glamour and a keen awareness of her position as role model for American women. Not all women, of course, have bought her act. But no sooner did Nancy Reagan enter the White House than women began wearing suits again. Began, in fact, to do something Rosalynn Carter never inspired women to think about—to dress up. Both Mrs. Dukakis and Mrs. Bush are quite different from the woman who *(Continued on page 444)*

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talking fashion...

(Continued from page 442) precedes them—less sure about the stance of a shoulder pad than what they want as women.

Barbara Bush, for example, has been stung repeatedly during the campaign by the media observation that she looks more like George Bush's mother than his wife.

"I know people say I look like George's mother with my white hair and all," she says, "but I'm not going to change my hair or lose weight. People who worry about their hair all the time are boring. You have to have priorities in life and that's not one. I mean, Nancy Reagan may be a size two, but I'm a size fifty-two and that's it."

Despite Mrs. Bush's tendency toward self-deprecation, she presents the public with an image that is extremely polished, an image that could fit seamlessly into the White House.

She has, as image consultants say, learned what works for her—the omnipresent three strands of pearls at her throat (and such big pearls!), the color blue, beautifully fitting two-piece suits and, of course, her cloud of white hair. She could be added to Mount Rushmore and no one, probably not even the Democrats, would mind. But not only because of the way she looks.

Barbara Bush seems, simply, quite real. Brusque, even cold, fiercely protective of her family, able to defuse the attacks of television jounalists, she is, even non-Bush people say, George Bush's number-one asset. She is, *she* says, a woman who found herself after her children grew up. Even if one is eventually proved wrong about her (if she turns out to be Ma Barker), she makes one long for more genuine people operating in the political arena today. Her charm is not that she is concerned about literacy, or that she looks like the mother that most of us never had, or that, unlike the Dukakises, she abhors public displays of affection, which she calls "fake." Barbara Bush just doesn't let herself get pushed around. One could call it a style.

If Kitty Dukakis ever becomes a style-setter, on the other hand, it won't be because she had anything to do with it. "I don't know anything about clothing or decorating," she says, "and believe me, that is the understatement of *(Continued on page 446)*

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talking fashion...

(Continued from page 444) all time.'' Indeed, it is. A former dancer with a lean body and long neck, a size six, in fact, Mrs. Dukakis says with unexpected submission, ''I try to bow to what my husband asks me to wear.'' This means, first of all, no black (an unfortunately tall order for Mrs. Dukakis since she would look best in it).

This also means that Mr. Dukakis, who until now has kept his double life as a fashion consultant a secret, requests that his wife wear bright, bold primary colors and television's requisite red. Apparently, she has no trouble living with this; her staff says off the record that Mrs. Dukakis is still developing her media image.

''I haven't really thought about what kind of First Lady I would be,'' she says. ''I know that one must be aware of one's being a role model, but I haven't thought about what kind of model. I don't know what it means to look like a First Lady. When one looks at the presidential spouses over the last thirty years, there doesn't seem to be a First Lady look.''

It could be that Kitty Dukakis just wasn't looking. While Julie Francis, a designer from Colombia, attends to Mrs. Dukakis's clothes, presenting observations such as ''pleated skirts are good for you,'' Mrs. Dukakis is out campaigning intensely: kissing babies, calling people ''sweetie pie,'' and giving her husband advice even when he doesn't ask for it. She talks nonstop about the issues. ''Issues, not image, are my thing,'' she says.

If Barbara Bush presents us with a high-gloss shell spread over a chewy center of stern maternalism, Kitty Dukakis is everyone's overachieving sister, looking for a cause and usually finding it.

As the wife of the governor of Massachusetts, she was always active and promises to be so again if she becomes First Lady. ''I'll seek a national partnership for affordable housing for the homeless. I'm also very concerned about drug abuse. But I don't know about glamour, and I'm not sure that Nancy Reagan brought glamour to the White House anyway. We've been to dinners at the White House under Ford, Carter, and the Reagans, and the only difference I noticed was that Jimmy Carter didn't serve hard liquor.''

—JOHN DUKA

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talking fashion...

Susanne Bartsch

Manhattan's mistress of nightclub ceremonies sets a style all her own

It's 1:30 A.M. and hundreds of nightcrawlers are waiting for the floor show to begin at Bentley's, a midtown Manhattan club. A whistle sounds and out struts Raven O, a willowy black man with legs that Jackie O—no relation—would kill for. Clad only in red underpants, he begins to dance, lowering himself onto a wooden chair. Not since Lola-Lola took a seat in *The Blue Angel* has a chair had so much fun. The comparison is no coincidence. Smoke fills the room, and New York City in the late eighties begins to feel like Berlin in the early thirties, at least at Bentley's in the East Forties.

Susanne Bartsch, the Swiss-born mistress of ceremonies *wilkommens* her guests to Bentley's once-a-week "cabaret." She is the woman behind the whistle and the reason that Wednesday-night attendance has more than doubled in the past six months to over a thousand. "And when a thousand people haf a gut time it makes you high," says Bartsch in her mittel-European accent.

Raised in Bern, Bartsch feared she would marry a banker and be stuck in the Alps, so she moved to London when she was sixteen. It was 1968. "London was the most inspiring place I've ever known," she says, "but to get things done you have to come to New York."

Thirteen years later, she did just that, but bored with American fashion she opened a boutique in SoHo featuring young English designers. The look was labeled "Street Fashion," the styles irreverent and avant-garde. "I made people see fashion in a different way, so buyers would go to the backyards and not just think of Katharine Hamnett."

Her foray into retail was short-lived, so she decided to take her fashion savvy into the night. From her first club, Savage, she moved on to Bentley's, as well as the Copacabana, where she hosts a monthly "Every Last Thursday" party. Bartsch is at ease flying through a crowd in platform shoes, a massive blond wig, and a bustier with two strategically placed red lights flashing on and off, the battery pack tucked securely between her 36Bs. "I am a practical girl. I luff platform shoes because I hang out all night. Stilettos would keel me."

These days, Bartsch is partial to "hard core" dressing: no jewelry, no sequins, no frills. She'll piece together a girdle and a push-up bra, then cover her shoulders with water-based tattoos of dragons and roses and call it an outfit. "Fashion is styling, more and more and more," she says. "Things may not match but they still go together."

The gussied-up girdle look is perfect for Bentley's where the disco music, flexing bodybuilders, and grinding go-go dancers buck recent Manhattan nightclub trends such as Nell's, a popular Fourteenth Street club which emphasizes talk and exclusivity. "Nell's is safe. You just slouch in a sofa, but if I want to sit around, I'll sit around at home. I like action rrreally." In other words: what good is sitting alone in your room? Come hear the music play. . . .

—NELL SCOVELL

("Talking Fashion" cont. page 450)

GEORGE LANGE. Hair, makeup: Cohl for Pipino-Bucchieri

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Talking fashion...

Cabaret brings the cancan back to Broadway; but will it play on Seventh Avenue?

Alcazar de Paris, one of the newest New York City theaters to offer cabaret, has shows that come directly from a Parisian club of the same name which has packed audiences into its Rue Mazarine location for twenty years. What you get for seventy-five dollars: a smoky boîte, a four-course French dinner, skits, magic shows, bawdy songs, and an outrageous parade of one hundred seventy extravagant costumes and one hundred twenty wigs. The clothes range from the ridiculous (a pair of Siamese twins in an inflatable vinyl tuxedo) to the sublime (a dancer in a space-age crinoline skirt and bustier with light-green hair and an enormous headdress).

The funniest costumes appear in an *Alice in Wonderland* spoof designed to reel in Manhattanites. Alice visits New York City and meets Michael Jackson (the Mad Hatter), Madonna (the Cheshire Cat), and Prince (the rabbit who leads Alice into trouble). The costumes are takeoffs on the celebrities' signature looks. Prince's skin-tight pants and chest-baring shirt, for instance, turn up as the tiniest black hot pants, a white ruffled dickey, stockings and garters, even high heels.

Buster Poindexter, the performer who's always a step ahead of music and show trends, is the one who spearheaded the cabaret trend. In the early eighties, he abandoned his punk group and developed a cabaret act. Since then, cabarets have become one of the most popular forms of entertainment. "Cabaret appeals to the baby boomer for whom dinner is the new entertainment," says Arthur Whitelaw, producer of the Off-Broadway show *The Taffetas*. "It lets them get out of the house without staying up until all hours."

—PAGE HILL STARZINGER

("Talking Fashion" cont. page 452)

Who's to say what will influence fashion next? If it's the Alcazar cabaret, we may be in for: the space-age crinoline, *above*; Paris street chic, *far left*; floral bouquets, *top*; and Mexican helping hands, *right*.

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talking fashion...

Cooling his heels: *Jesse Jackson, a previously unsuspected trendsetter, revived the Gandhi look when the campaign trail heated up*

Azzedine Addicts:

affection turns to affliction for Alaïa's curvaceous clothes

Madonna ducks into Charles Gallay's Rodeo Drive shop, which stocks only Azzedine Alaïa, points to the skirts and dresses she wants, and buys them without even trying them on. Robin Tyson, whom Gallay labels affectionately "an Azzedine fiend," plunks down megabucks for up to twenty pieces at a time. And, after the showing of each Alaïa collection, Tina Turner drops by the atelier to pick out a wardrobe-full for personal and professional use. "It's easy to be addicted to Alaïa," Turner says, "because you put on one of his outfits with a few of his accessories and you're dressed in a flash."

Meanwhile, in New York's SoHo, Jacqueline Schnabel, who lovingly displays Alaïa's wares as art among artwork by her husband Julian, is besieged by letters and phone calls from women desperate for another fix. "No new clothes?" asked one panicky shopper; she settled instead for five hundred dollars' worth of belts.

What turns addicts on? The way Alaïa's clothes sculpt the body. Turner calls his designs "little clothes": "I have a short torso, and they don't overpower me; they make me look young." Grace Jones, who dons a complete outfit three times a week, says androgyny's the lure: "Azzedine's clothes make me look masculine and feminine at the same time."

Yet, no matter how fanatical women get, shop owners know that their own integrity is what keeps their clientele returning for more. "We order only a few pieces of each look," exclaims Schnabel. "If Madonna buys it, we don't sell it to Tina Turner. We're careful." —LESLEY NONKIN

("Talking Fashion" cont., page 454)

Alaïa's casual "at home" wear: on his "daughter," model Veronica Webb

"Alaïa has achieved in five years what Chanel took half a century to achieve: becoming a generic ism"
—Charles Gallay, store owner

Background: the writing on the walls—signatures—from the rich and famous who visit Gallay's Los Angeles Alaïa boutiques

And the bride—and everyone else—wore Azzedine. *Above*, at model Gail Elliott's wedding. *Right*, Jenny Lumet

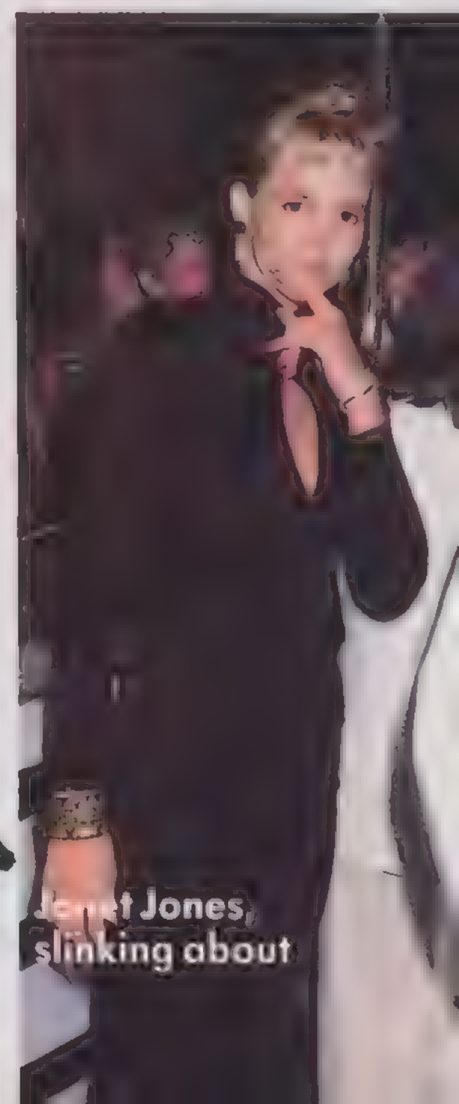
"I don't buy Alaïa: he gives the clothes to me. And I always mix them myself with jeans, T-shirts, Chanel jackets"
—model Marpessa

Turning her back, *above*: Jacqueline Schnabel in Alaïa's evening slink

Above: Amazing Grace, Alaïa, Cher, at Les Oscars de la Couture

"There is no elite class of women with perfect bodies; in fact, I showed my clothes on a seven-month-pregnant woman. It's a question of proportion" **—Azzedine Alaïa**

Lauren Hutton, peeking and plunging



Jenet Jones, slinking about

talking fashion...

Overseen and overheard

Cartoon jewelry; super-light swimwear; fifties-style sneakers

What's turning heads: whimsical jewelry, now the choice of real-jewelry collectors as well as of dime-store enthusiasts. Fred Leighton's recent purchases for his collection are, for instance, Brigitte Bardot's Indian Mogul bracelets studded with jeweled elephant heads; at auction, gem-studded animal and shell earrings and pins from classic houses such as Verdura and Seaman Schepps are being snapped up. Even Gerald Genta, designer of such classics as the original Bulgari watch, is now feeling lighthearted—hand-painting Mickey Mouse and friends on dials set in 18-karat gold. The not-so-whimsical prices: $3000 to $37,000. But well-heeled buyers such as Gloria von Thurn und Taxis and Queen Noor of Jordan don't seem to mind. From the other end of the price spectrum comes an equally amusing accessory idea: "people" jewelry by Popular Planet—cartoon-like rubber figures that surf, roller skate, or dance around necks and wrists. The rage in Paris last summer, they've now hit the U.S. at the plebeian price of $10 to $15. They're available at NYC's Fortunoff and L.A.'s Joys in Toys, among other stores.

The news in black and white...transparency

Ted Turner may be colorizing everything in sight, but it's clear that the American public is developing a taste for black and white. Wedding photographs and portraits in black and white are now the rage; Estée Lauder's new campaign for Knowing is shot in black and white; even fashion magazines are suddenly turning to black and white. Ironically, at the same time, black and white in fashion is on the wane. . . .Transparent clothes may look terrific on runway models with perfect bodies, but real women have other considerations. In the past, nude-colored lingerie prevented embarrassment; this season, the new answer is layering those transparent shirts or skirts one over the other. Another solution: wearing transparent lingerie—from chiffon tanks to lace-edged chemises.

Swimsuits: what's wearable, what's selling

Some swimsuits this season are as shirred and wrapped as evening dresses. Others are as clean-lined and functional as athletic wear. Some actually perform. Pre-Olympic studies showed that suits made of new high-tech fabrics shaved seconds off swimmers' times. The added luxury is that the suits are so thin and light that the swimmer feels as if she's wearing nothing at all. Companies such as Ralph Lauren, Jantzen, and Tyr are turning the fabrics to an attractive advantage in their new swimwear collections....

While designers continue to push maillots, bikini sales are on the rise. At Macy's and Saks Fifth Avenue, buyers report that they are placing more bikini orders this year than last; many are expecting the current interest in two-piece suits with a forties look to lead to a bikini revival. "Today's bikinis are also better-looking and better-fitting," says Jessica Mitchell, vice-president and fashion director for sportswear at Saks Fifth Avenue. "Women today are also in better shape and less self-conscious about their bodies."

Stealing from the fifties and the sixties

Downtown New Yorkers have always been the bellwethers of change. So, when offbeat artists and musicians switched their hip-hop high-top sneakers for the super-WASP look of fifties sneakers—low, small on the foot, with thin soles and slightly pointed toes—everyone in town took notice. The only "cool" colors? Off-white, purplish-blue, or black, all with white laces. At New York City's Reminiscence, antique fifties sneakers are selling briskly. New versions of the look show up as Dance CVOs by Converse and are sold in sports stores. Low-priced, made-in-China copies of the fifties original can be found in discount drugstores. . . . Teenagers hooked on sixties kitsch are not the only ones staying up late to watch Elly May Clampett on *The Beverly Hillbillies*; a handful of designers have deemed her their modern-day muse. Patchwork shirts tie at the midriff at Guess; cropped paperbag-waist jeans cinch with a cord at J. Crew; overalls get patched knees at G-Force. DeMob offers gingham pants. There are even homespun straw hats from San Francisco Hat Co.

—PAGE HILL STARZINGER

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WE ARE THE WORD

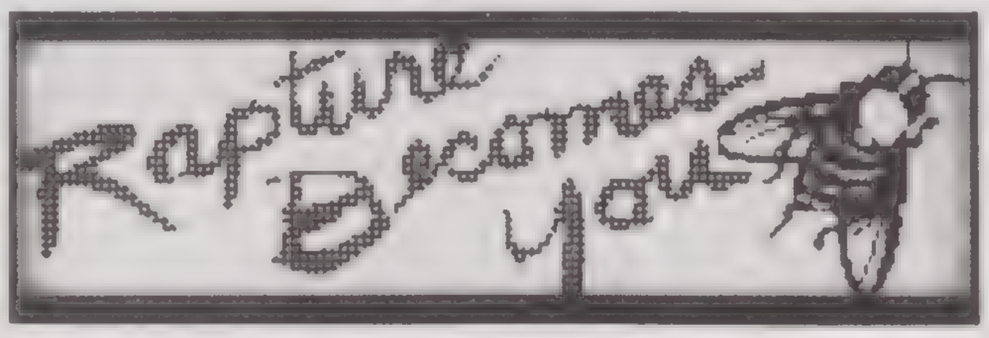
(Continued from page 393)

eye on the future, she has made some canny business decisions that have cushioned what otherwise might have been a struggle. Seven years ago, she was offered ten thousand dollars for the lease on her SoHo loft. "It seemed like a wonderful deal just for moving," she says. With the money, she bought an abandoned building on the Lower East Side. Today, it's worth more than a million dollars. Her generosity is also noteworthy. Holzer is known to have quietly given money to artists, and she frequently donates art and funds.

Artistic success took ten years of slogging and networking. Two years after moving to New York City in 1977, Holzer fell in with a group of artists known as Colab (short for Collaborative Projects). "They would have these shows in peculiar non-art places," she recalls, "and try to make art that would make sense to someone in the Bronx and to people who don't go to the Metropolitan Museum every day. I thought, 'Mmm, sounds like a good idea.' " She plastered New York City with her one-liners, and quickly discovered the power of hit-and-run tactics. "When my things are on the street or on electronic billboards and there's no attribution and people aren't thinking about art, they take the content at face value," she says. "They simply read it and think about what it says — nothing more and nothing less."

Holzer's signature medium, since 1983, has been LED (light emitting diode) machines, those anonymous black boxes across which flashing red letters (and recently green and yellow ones as well) dash and disappear. Without paint or canvas, pencils, or even a camera, her art is just dancing points of light which tease and taunt with statements like, "Go to where people sleep and see if they are safe," or, "With all the holes in you already there's no reason to define the outside environment as alien."

The Holzerisms don't preach. They are provocative, but aren't pushing any single point of view. "Rather than throwing out one line and saying 'This is the way to truth, beauty and righteousness,' " she explains, "I'd say, 'here are all the possibilities, these are all fervently held beliefs.' I thought this might instill some sense of tolerance in the people who read them. There are, say, three hundred conflicting truisms, all equally true, all under one roof. That's when things get rich."



Holzerism: the word as image

Concurrent with the old adage that everything is political, Holzer's mottos are emblazoned everywhere, from football stadiums to baseball caps. Some are chiselled into stone benches. Of course, the art world is as political as the rest of our culture, and the choice by the American committee of Holzer as the next United States representative at Venice was partly strategic. "That people are more willing to entertain troublesome topics," as Holzer says, "signals the end of the Reagan era."

Moreover, Holzer's name is already well known to European contemporary art audiences. It was in big group exhibitions in West Germany in 1981 and 1982 — rather than in the United States — that she won her substantial art world support. "In terms of the official art world, I went to Europe and came back."

In the studio on her farm, Holzer holds up a little metallic block the size of a bullet. "This is where it all is," she explains. "The memory, and all the words and patterns are in here." On her desk are just a pad and pen used for thinking up her messages. Naturally, the more romantically inclined who view art as a ticket to freedom may be switched off by Holzer's self-imposed limitations. LED boxes are hardly befitting an unfettered imagination. But Holzer is resolutely cheerful about her computer-age progeny. "I have to say that I like the way they look," she says. "They move and flash and blink and go backwards. Movement makes up for a lot."

However, her work's limitations don't stem only from her materials. Holzer's art needs unprepared minds for its effect. When her signs and posters are installed inside art world spaces — where boundary breaking has been the rule for decades and where the ordinary bourgeois finds his relaxation in surprises — the charge of her cheeky messages is gone. In her often leaden installations, Holzer's posters, LED boxes, stone benches and, now, coffins chiseled with rows of text (there will be thirteen such sarcophagi at Dia next spring) administer measured doses of affront and horror. Her writing, too, is anticlimactic: aphorism becomes platitude. Instead of igniting, her art frequently stalls.

Fortunately, Venice—half-city, half-museum—may be Holzer's perfect site. There, her audience will be inexpectant tourists mixed with the international art crowd already wise to her game. And in that unpredictable setting, the artist might just manage to electrify everybody with the beauty and power of shock. ▽

SEND IN THE WIMPS

(Continued from page 414)

The rise of the wimp would seem to be a crude role-reversal, an action that advertisers are taking as a response to the fear of the perceived Emergency Feminist Broadcast System. After forty years of sexist ads, some advertisers realize that the standard male/female images no longer apply. The culture right now is a peculiar, complicated, postfeminist, postmacho wasteland. Advertising, by its nature, must simplify and exaggerate.

Many spots reverse the age-old *Honeymooners* shtick, with the wife coming up with an equivalent of the "to the moon" phrase. A Diet Pepsi commercial managed to do that and reverse standard locker-room mentality at the same time. It gave us bare-chested Mike Tyson coming out of the shower as his wife, actress Robin Givens, snaps a towel at him. "Hey, Champ, let's get the lead out," she says. "Yeth, dear," he lisps, winking to the camera.

Even the new sensitivity in men results in an insidious form of sexism as men enter new territories, like bra commercials. Bra ads used to be women showing their breasts under sweaters like missiles parading through Red Square, or full-figured gal Jane Russell hanging the bra off her arm, shopping-basket style, talking about support. A revolutionary campaign for Maidenform shows no underwear at all; rather, it features men talking about lingerie and the women who wear it. The first spot used sensitive actor Michael York; now, there's one with *L.A. Law*'s bad-boy Corbin Bernsen and super-gentle Superman Christopher Reeve. There's something at once creepy and kinky about these ads which update Frederick's of Hollywood as Frederick's of Malibu. While they're more contemporary looking than the standard bra ad, they trade on the same throwback manipulation of age-old advertising: with the right hair spray, the right soap, or the right underwear, a woman will attract a man.

The latest definitive symbol of the sensitive, multidimensional man in advertising is a bare-chested chap with that trendiest of accessories—a baby. Perhaps the baby is there just to cover the chest hair, but this image has popped up in everything from Chevrolet commercials to spots for a fragrance called "Man of Iron."

The interest in babies is an obvious nod toward simple demographics: the baby boom is aging and producing its own boomlet. That's why movies like *Three Men and a Baby* and TV shows like *thirtysomething* are successful. And it does reflect a clear social change. "Men are still not doing housework or laundry, but they are very involved in babies and baby care," says Baila Zeitz, Ph.D., a New York City psychologist. "It's a very humanizing thing for men, and socially, it's just about the best thing that's happened."

Advertising is not a subtle medium. And, with sex roles as complicated as they've gotten, most attempts to show change or progress just seem to be another sales device. But in the logic of contemporary advertising, what is new for the moment gets attention. Men as fools or bimbos will pass, too.

Barbara Lippert *is the official ad critic of* Adweek.

BARBARA GLADSTONE GALLERY

BALI BRAS AND SMOOTHING PANTIES

FEELING NOTHING BUT BEAUTIFUL

UNDERNEATH IT'S BALI

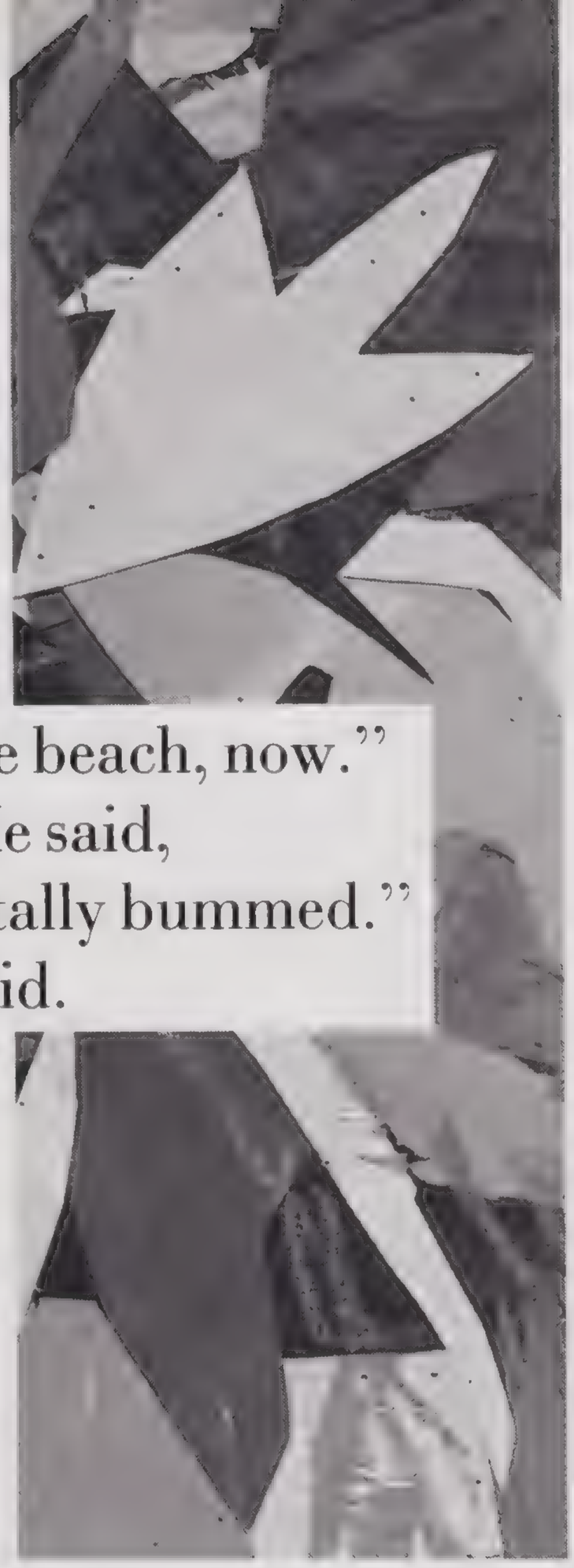
BALI®

Bali Something Else and Pretty Bali smoothing panties available in tailored and pretty styles designed for all-day comfort. New panty style 8706 with bra style 1802 (left) and panty style 8402 with bra style 2402 are available in white, moonlight, cameo blush and black. ©1988 Bali Company.

(Continued from page 403)

perhaps; a Norwegian would be greeted with Ibsen; a Frenchman, Racine; a Greek, Sophocles; and so on. I wondered about Australians. Had Patrick White written any plays?

Or perhaps she was crazy, a real psycho, a member of the surf-Nazi Gestapo. I grimly imagined a house converted to a torture chamber, each room decked out with instruments for the administration of pain. I looked for Barbara. She had won the race and was chaired aloft by hulking beach boys. They carried her away, roaring. I looked at the woman. Her eyes were



"I think we'll leave the beach, now." Tom was shattered. He said, "I'm bummed. I'm totally bummed." He said it, he totally did.

fixed on mine, waiting. I told myself I was being paranoid. I tried to remember what I knew about *Pygmalion*. It was very little.

I said, 'It's a long time since I read the play.'

'Anything will be useful. Anything at all.'

'She grew up in the East End of London, probably in a small terraced house with an outside toilet. '

'They had to go outside to the john?'

'It wasn't unusual in those days. It must have been the same here. '

'I wasn't around then,' she said.

'Anyway, Eliza lived in this house. She probably didn't go out much because she had to work all the time, and she sortuv 'ad a voice loik this. Are ew jokin? Cor, lumme, streuth, know what I mean?'

'A Cockney accent.'

'You know?'

She knew?

'Yeah, I know that stuff,'she said, flapping an insect which buzzed around her head. 'Would you like to tie me up?'

'Excuse me?'

'Would you like to tie me up?' She smiled , revealing her terrible gums. 'Let's go to my apartment. Let's go right now. You can do anything you want to me.'

'I don't think so.'

'Anything at all, except fuck me.'

I said, 'I've got this theory. About California. It goes like this. . .'

'I mean it,' she said, 'I really mean it.'

'The movie industry got going in the 1920s. The strongest, fittest, most beautiful. . .'

'You don't think I'm attractive?' She frowned.

'You're very attractive.'

'Then what's the matter?'

I looked down. My toes wriggled on the towel. A light breeze rattled the pages of *1001 Movie Speeches for Actors*. I looked again towards the ocean. I'd lost sight of Barbara.

I said, 'I'm here with someone else.'

The woman leaned close. I felt her breath on my cheek. She said, 'Faggot.'

I said I rather thought I'd like to read the paper now and picked up the *L.A. Times*. I examined its pages with maniacal concentration. On page four there was a story headlined 'Gaol for Groucho'. It said: 'Allen Strick, 53, suspected of being one of two men who robbed 11 Los Angeles area banks, has been arrested at his Glendale home and booked on one charge of bank robbery, authorities said today. The bandits, who dressed as priests, construction workers, businessmen, Walt Disney characters and members of the Marx Bros comedy team, allegedly robbed the banks of $380,000 over a 2½-year period.' In Los Angeles even the bank robbers were taking auditions.

The woman's face was still close to mine. She said, 'Can I have my book, *faggot*?' I gave it to her, keeping my eyes fixed on the paper. I heard her move away across the sand. I lay back on the towel and closed my eyes, grinning with relief, thinking: *anything except fuck me*?

'Who was that?' said Barbara.

I blinked. I said, 'Some girl. An actress. She wanted advice about a London accent.'

'A London accent?'

'Crazy, isn't it? Perhaps I should start an acting studio. Me and Lee Strasberg.'

'Oh,' said Barbara. She fanned a wad of dollar bills. 'I won. Easy. Like taking candy from a baby.'

'I saw. How did Tom take it?' I said, and at that moment Tom came into view, marching toward us. His walk was a goosestep.

'Yo, Babs,' he called. 'I'll beat you one of these days.' His huge feet shuffled. His muscles trembled. His bullet head rocked and bobbed. It seemed impossible for him to keep still. 'Wanna give me another shot at the title?'

'Some time.'

'How about now?'

Barbara inspected the sky. A lone cloud was sidling towards the sun. She viewed this with disapproval. 'I think we'll leave the beach now,' she said.

Tom was shattered. He said, 'I 'm bummed. I'm totally bummed.' He said it, he totally did.

'We have to take the bus.'

'The *bus*,' said Tom.

'My car's in the shop. Richard doesn't drive.'

The smile vanished from Tom's face and was replaced by an expression of complete bewilderment. He flicked beads of sweat from his forehead with a meaty finger. A balloon seemed to rise from his skull, with the message: *Does not drive?* A thought occurred to him and the smile returned. He said, 'Say, I could give you guys a ride. You could come back to my place.'

Barbara said, 'That's real nice of you.'

I said, 'But we couldn't possibly. Thanks for the offer.'

Tom said, 'Hey guys. It'd be no trouble.'

'No, thanks.'

'Really?'

'We like to take the bus.'

'You do?'

'We *love* to take the bus.'

Tom found this incomprehensible. His mouth dropped open. 'I'm heavily bummed. But whatever you guys wanna do, I guess that's OK.' His bullet head bobbed, and pecked Barbara on the cheek. He grasped my hand and pumped it up and down. He said, 'Babs, I guess I'll see you around,' and ran towards the sea, legs ploughing the sand.

Barbara said, 'That was rude.'

'I don't think Tom minded.'

'Tom's a nice guy.'

I said, 'Tom was dropped on his head as a baby.'

She laughed, kissed me. 'What did she really want?'

'Who?'

'The woman, dummy.'

'She was trying to pick me up.'

Silence.

'It's true.'

Barbara gave me a disbelieving look.

'She wanted me to go to her apartment. She wanted me to tie her up.'

'With chains and handcuffs, I guess. Or silk ties.'

'She didn't specify.'

She said, 'Your imagination. Your mind.'

I wondered what *that* was supposed to mean. ▽

RICHARD GIGLIO

Oh, the warmth, ah, the comfort

of Lands' End Cotton Flannel Sheets *(imported from Portugal)*

In Portugal, they weave cotton flannel sheets for Europe's coldest countries, from Germany on up to Sweden.

But even these near-legendary sheets didn't quite pass muster with our finicky Domestics Buyer. The materials she riffled through her fingers and held up to the light were too thin, too transparent. They pilled. They shrank.

So she went to work with her supplier. Specified an increase in construction to 40 picks of yarn per square inch (others use 32 to 34), for more loft and durability. And, while she was at it, sized our sheets generously to avoid any shrinkage problems.

Voila! Or whatever they say in Portuguese.

The result of all this is sheets replete with soft, napped comfort. Sheets that don't ice up in cold rooms like synthetics do, but greet your wary toes with night after night of cozy warmth. And even earn their keep in warm weather, warm climates as soft, breathable lightweight blankets.

To all the inherent natural attractions of our cotton flannel sheets we add a few typical Lands' End extras. A selection that includes both solid colors and printed patterns (as well as New Zealand wool bed pads, Irish wool throws, plump goosedown comforters, and other bedtime delights). And the kind of value you've come to expect from Lands' End (seriously, you could pay up to three times as much elsewhere for sheets of this quality).

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In this issue...

Details, prices, more stores, more...on this month's looks

Page 4 (cover): Details, page 352. **105:** Hat, Emporio Armani. Fur, J. Mendel Furs. Scarf, Complice. **106:** *Inset, far right:* Turnout, Agnès B. Necklaces, sculptress Maria Snyder; Kenneth Jay Lane. Bracelets, Hervé Van Der Straeten. **108:** *Inset left:* Pearl choker, Miriam Haskell. *Large photo, right:* Choker, Kenneth Jay Lane. Belt and buckle, Elsa Peretti for Tiffany & Co. **132:** *Large photo, right:* Earrings, necklaces, and belt, Barry Kieselstein-Cord. Hat, Anne Moore. Ralph Lauren Footwear. *Inset left:* Hat, Anne Moore. Small pearl necklace, Marvella. Large pearl necklaces, Miriam Haskell. Earring clipped on necklace, Shelvin Klein jacket, shirt, and skirt. **294:** *Inset, above right, clockwise:* Shoes, La Sportiva USA. Boots, Merrell Boots. Eastern Mountain Sports, NYC; International Mountain Equipment, North Conway NH; The Swallows' Nest, Seattle. Shoes, Chouinard Equipment. Rock and Snow, New Paltz NY; Great Pacific/Patagonia, San Francisco. *Inset below:* Shoes, Metolius Mountain Products. Rock and Snow, New Paltz NY; Colorado Mountain Equipment, Indian Hills CO. **344:** *Top:* "L'ivoire de Maseet" mirror from Luten-Claren-Stern, NYC. **345:** *Bottom left:* Consulat plate from Barneys New York. **346:** *Center left:* Cup from Barneys New York.

352: Jacket fabric, Taroni. Embroidered cross by Lesage. Jeans, Guess? by Georges Marciano. Chain, Christian Lacroix. **354:** Viscose/polyester jacket. Fabric, Setarium. Accessories, Christian Lacroix. **355:** Skirt fabric, Abraham. Accessories, Yves Saint Laurent. **356:** Silk chiffon fabric, Buche. Glasses, Persol by Private Eyes. Other accessories, Chanel. Raincoat, Burberrys. **357:** Silk satin jacket fabric, Bucol. Silk chiffon skirt fabric, Buche. Accessories, Chanel. **358:** Wool bouclé suit fabric, Burg. Accessories, Chanel. **359:** *Model, left:* Wool grain de poudre suit fabric, Gandini. Accessories, Emanuel Ungaro. *Model, right:* Accessories, Yves Saint Laurent. **360:** Viscose/silk velvet jacket. Fabric, Gandini. Pants fabric, Bonnet. Accessories, Chanel. **361:** Silk jersey fabric, Racine. Silk georgette fabric, Taroni. Embroidery by Lesage. Accessories, Christian Lacroix. **362:** Silk chiffon skirt. Fabric, Abraham. **363:** Cotton/modal/lamé top. Fabric, Setarium. Accessories, Christian Lacroix. **364-365:** Silk ottoman *(Continued on page 462)*

don Berkowitz.

Horse pin, Barry Kieselstein-Cord. Riding crop from M.J. Knoud. **159:** OMO Norma Kamali Antron/Lycra suit, $68. OMO Norma Kamali, NYC. **186:** *Inset above:* Bolero, Ozbek by Ghinea. Hat, David Cameron. *Inset center:* Bustier and shorts, Saint Laurent Rive Gauche. Earrings, Kathryn Post. *Inset below:* Blouse by Ozbek. Bustier, Trashy Lingerie. Pin, Frances Klein Rare Jewels. **190:** *Inset:* Cal-

The bright stuff: color in daring combinations. Red mock turtleneck by Cashmere-Cashmere and Jennifer George emerald skirt with Donna Karan New York's magenta duffle coat. Details, page 367.

"I went looking for peaches and came back with a pair.

This time of year... and he wanted his favorite peach dessert, *right!*

So off to the market I went. But instead of something mundane, I found something fabulous.

Burlington® Sheer Indulgence.®

These new, shapely, very *silky* pantyhose, right there! And so affordable. I couldn't wait to put them on.

And they felt so delicious.

To heck with dessert, I made reservations."

New Burlington® Sheer Indulgence.®
Fashion where you least expect it.

Available exclusively at food, drug and discount stores.

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in this issue...

(Continued from page 460) fabric, Abraham. Embroidery by Lesage.

366-367: *Left to right:* Calvin Klein turquoise coat. Tights, Round-the-Clock. Tangerine coat, Bill Blass for David Makofsky. Glasses, Sanford Hutton for Colors In Optics. Magenta coat, Donna Karan New York. Skirt around neck, Benetton. Green skirt also at Christian Michi, Charleston SC. Tights, Leg Looks by Kayser Roth Hosiery. Green coat, Christian Lacroix Prêt-à-Porter. For coats see stores, pages 368-369. **368-369:** *From left:* Christian Lacroix Prêt-à-Porter also at Lily Simon, Quebec, Canada. Cashmere sweater by Jennifer George, $590. Bergdorf Goodman. Leggings at Alain Manoukian Boutiques, NYC, Washington DC, Memphis, Sun Valley ID, Fresno CA. Glasses, Sanford Hutton for Colors in Optics. Gloves, Fownes Ultra Natural. . . . Bill Blass for David Makofsky also at Balliet's. Sweater and skirt at Cashmere-Cashmere, NYC, Short Hills NJ, Chicago. Tights, Leg Looks by Kayser Roth Hosiery. . . . Donna Karan New York also at Lois Gean's, Magnolia AR; Tootsies, Houston. Benetton skirt. Sweater at Cashmere-Cashmere, NYC, Short Hills NJ, Chicago. . . Glasses, Camp Beverly Hills. Gloves, La Crasia. Johnny Ward, NYC; Glove Me Tender, Chicago and Winnetka IL. Tights, Leg Looks by Kayser Roth Hosiery. Shoes at Fratelli Rossetti, NYC. . . . Calvin Klein also at Swansons on the Plaza; Ruth Kishline's Country Clothes, Evansville IN. Calvin Klein sweater. Glasses, Sanford Hutton for Colors in Optics. Gloves, Fownes Ultra Natural. Tights, Round-the-Clock. **370-371:** *Model, left:* Sweater, Calvin Klein. *Center:* Sweater, Cashmere & Company. For info., see page 374. *Background:* Skirt, Calvin Klein. **372-373:** Orange scarf, Cashmere & Company. Cashmere-Cashmere, NYC; I. Magnin; Frederick & Nelson, Seattle. Yves Saint Laurent Footwear available in January. Purple leggings, Benetton. Pink tights, Round-the-Clock. . . . Linda Allard for Ellen Tracy blue leggings. Lord & Taylor; Potpourri Designs, Boston; Emporium Capwell, San Francisco. Green tights, Leg Looks Hosiery. . . . Green cashmere top, Cashmere & Company, $325. Bergdorf Goodman; Cashmere-Cashmere, Chicago; I. Magnin. Pink cashmere skirt, Lyle & Scott, $320. December at Bergdorf Goodman; Knit Wit, Philadelphia; Saks Jandel. Yellow tights, Adrienne Vittadini for Trimfit. Blue stockings cut as socks, Round-the-Clock. . . . . Cashmere & Company blue cashmere top, $250, and red cashmere skirt, $325. Turnout at Cashmere-Cashmere, NYC; Janet Brown, Port Washington NY. Skirt at Cashmere-Cashmere, Chicago; I. Magnin; Frederick & Nelson, Seattle. Yellow tights, Adrienne Vittadini for Trimfit. . . . Green leggings, Benetton. At select Benetton stores. Orange tights, Leg Looks Hoisery. **374-375:** *Left to right:* Calvin Klein purple top, $450, and cashmere skirt, $360. Turnout at Saks Fifth Avenue; Nan Duskin, Philadelphia, Baltimore; Calvin Klein Store, Dallas. Top at Gidding-Jenny, Cincinnati. Necklace, Kaso. Hudson's; Dayton's; I. Magnin. Gloves, Cashmere & Company. I. Magnin. Tights, Calvin Klein Hosiery. . . . Cashmere-Cashmere orange cashmere sweater, $298. Cashmere-Cashmere, NYC, Short Hills NJ, Chicago. Calvin Klein pants, $445. December at Bloomingdale's; Neiman-Marcus, Dallas, Beverly Hills; Nordstrom, Orange County CA. Pins, Kaso. Hudson's; Dayton's; Accenté, Houston, Dallas; I. Magnin. . . . Cashmere & Company orange cashmere top, $280, and skirt, $310. Bergdorf Goodman (tank to order); Janet Brown, Port Washington NY; Cashmere-Cashmere, Chicago; I. Magnin; Frederick & Nelson, Seattle. Bracelets, Kaso. Hudson's; Dayton's; Accenté, Houston, Dallas; I. Magnin. Tights, Round-the-Clock. . . . Calvin Klein cardigan, $565; tank, $255; and pants, $445. Barneys New York; Calvin Klein Store, Dallas; Eleanor Keeshan, Los Angeles; I. Magnin. Tights, Round-the-Clock. Shoes, Fratelli Rossetti, NYC. . . . Calvin Klein dress, $590. Bonwit Teller, NYC; Kaufmann's; B. Barnett, Little Rock AR; Calvin Klein Store, Dallas. Bracelets, Kaso. Hudson's; Dayton's; Accenté, Houston, Dallas; I. Magnin. Tights, Adrienne Vittadini for Trimfit. . . . Last model is wearing tights by Round-the-Clock and Anne Klein Footwear. Shoes at Saks Fifth Avenue.

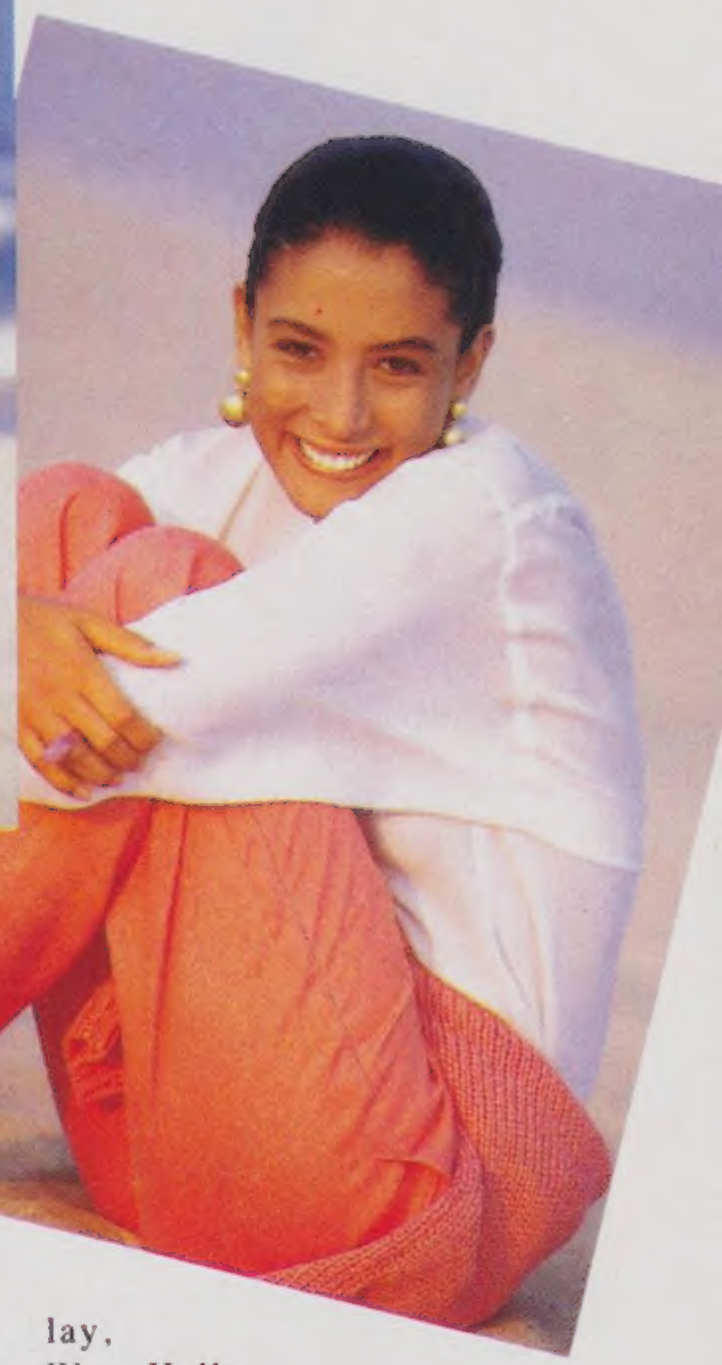
376: Shirt also at Romanoff Boutiques, Bal Harbour FL; Linda Dresner, Birmingham MI; Ultimo Ltd., Chicago; Maxfield, Los Angeles; Mari Boutique, Vancouver and Ontario, Canada; Grege, Quebec, Canada. Wool knit skirt, $260. Barneys New York; Alan Bilzerian, Boston and Worcester MA; Knit Wit, Philadelphia; Silhouette, Washington DC; Fred Segal, Melrose CA; Ralph Davies, San Francisco. Scarf, The Honey Collection. Pearl crosses on black cord necklace, Shawn for Debra Moises; Madeleine Gallay, West Hollywood CA. To order at Barneys New York. Leather chain necklace, Gold Cross designed by Greg Wolf for Stephen Sprouse. Stephen Sprouse, NYC, Los Angeles. **377:** Shirt also at Rich's; Martha, Palm Beach and Bal Harbour FL; Dayton's; Sakowitz; I. Magnin. Cotton gabardine pants, $490. For stores, see page 377. Ralph Lauren Scarfs. Earrings, Jose & Maria Barrera. Martha. To order at Neiman-Marcus. **378:** Linen blazer, $610, and shorts, $235. Turnout also at Barneys New York; Georgina, Hewlett NY; Knit Wit, Philadelphia; Saks Jandel; Marshall Field's; Scarborough Fair, Glencoe IL; Tootsies, Houston; Savannah, Santa Monica CA. Shirt and jacket also at Capriccio, Scottsdale AZ, La Jolla CA. Earrings and silver cross necklaces, Craft Caravan, NYC. Black beaded necklace and gold necklace with black cross, Barry Kieselstein-Cord Salon at Bergdorf Goodman. **379:** Linen shorts, $198. Turnout also at Bergdorf Goodman (shorts to order); Saks Jandel; Miss Jackson's, Tulsa; Calvin Klein Store, Dallas; Tootsies, Houston; Holt Renfrew of Canada. Scarf, Ralph Lauren Scarfs. Silver necklace, Craft Caravan, NYC. Black beaded necklace, Renee Lewis. Artwear, NYC. **380:** Cotton jumpshirt and windbreaker also at Linda Dresner, Birmingham MI; Ultimo Ltd., Chicago; Neiman-Marcus; I. Magnin; Frederick & Nelson, Seattle. Bracelet by Gerard E. Yosca. **381:** Shirt also at Panache, Millburn NJ; Woodward & Lothrop; Ultimo Ltd., Chicago; Neiman-Marcus. Black linen skirt (fabric, Tellene), $255. Charivari, NYC; Nan Duskin, Baltimore; Roz & Sherm, Birmingham MI; Ultimo Ltd.,

Chicago; Maxfield, Los Angeles; Frederick & Nelson, Seattle. Scarf, The Honey Collection. Earrings at Craft Caravan, NYC. Jane Diaz necklaces at Shrimpton & Gilligan, NYC. **382-383:** Hair, Herve for Mod's Hair; makeup, Ehrhart for L'Agence Bruno, Paris. **384:** Cotton/cufro velvet dress, $4500. Saint Laurent Rive Gauche Boutique Femme, NYC. Hair, Edris Nicholls for Pipino-Buccheri; makeup, Joe McDevitt for Pierre Michelle. **385:** Saint Laurent Rive Gauche shirt and bow tie. Hat, Jay Lord Hatters, NYC. Hair and makeup, see above. **386-387:** Clockwise from top left: Tohru Nakamura; Dennis Stock/Magnum; Paul B. Goode; Portrait Madame Ricci by Cirmeuse 1930; Frank Schramm; Wayne Maser; Len Jenshel; Jim Varriale; Ron Galella; David Madison/Duomo. **388:** Clockwise from top left: Christian Lacroix; Chris Callis; Photofest; Richard Kalvar/Magnum; Matthew Rolston/Outline Press; David LaChapelle; Clive Barda/Woodfin Camp; Pamela Hanson. **394:** Shirt, vest, and pants, Ralph Lauren Collection. For stores, see info. page 395. **395:** Coat, $8995. Macy's, Herald Square; Gaylon Furs, Ardmore PA; York Furrier, Elmhurst IL; E.C. Dittrich Furs, Detroit and Bloomfield Hills MI; Alaskan Furs, Overland Park KS; Macy's, San Francisco. Ralph Lauren Collection. Shirt, $380; silk vest, $370; pants, $810. Polo/Ralph Lauren, NYC. Shirt and vest at Polo/Ralph Lauren, Beverly Hills. Pin, Barry Kieselstein-Cord. Belt, Ralph Lauren Leathergoods. Shoes, Mario Valentino. **396:** Shirt and pants at Bonwit Teller, NYC, Boston; Bullock's. Pants only at Neiman-Marcus. Giorgio Armani T-shirt. Leather bracelet, Prada, NYC. Cuff at Craft Caravan, NYC. Belt at Hermès, NYC, Boston, Palm Beach FL, Chicago, Dallas, Beverly Hills, San Francisco. **397:** Jacket and pants at Barneys New York; Serenella, Boston; Sasha Frisson, Atlanta; Apropos, Newport Beach, and Woodland Hills CA; Tootsies, Houston; Shauna Stein, Los Angeles. Camisole at Joovay, NYC; Whispers In Lace, Roslyn NY; Boudoir, Scottsdale AZ, Newport Beach CA. Ring, gold bracelets,and belt by sculptress Maria Snyder. Tamera Lyndsay and Glen Yank leather bracelet. **398:** Jacket and pants, late Nov. at Saks Fifth Avenue; Marshall Field's; Calvin Klein Store, Dallas; I. Magnin; Nordstrom. Shirt, Agnès B., NYC, Los Angeles. Wrist wallet, Tamera Lyndsay. Ring, Michelle Savitt for M&J Savitt. Shoes, Prada, NYC. **399:** Calvin Klein jacket and pants. Agnès B. shirt. For stores, see above. **404:** Photo, Horst. **406:** Thibault Jeanson. **407:** *Top,* Arthur Elgort. *Inset,* Thibault Jeanson. **408:** *Bottom,* Arthur Elgort. *Inset,* Thibault Jeanson. **409:** Thibault Jeanson. **410:** *Top, bottom right:* Arthur Elgort. **411:** *Center,* Arthur Elgort. *Inset, top right,* Henry Clarke. *Inset, bottom right,* Jack Nisberg. **412:** Horst. **413:** *Top,* Thibault Jeanson. *Bottom,* Arthur Elgort.

418
Classic Furs, Casual Colors

416-417: Coat, $4600. Furs by Robert, Troy MI; Evans Furs, Chicago; James Hirsch Furs, Dallas; I. Magnin, San Francisco. Benetton cotton pants, $66. At select Benetton stores. Glasses, Esprit Eyewear. Gold chains, Chanel. Scarves and bags at Hermès, NYC, Boston, Palm Beach FL, Chicago, Dallas, Beverly Hills, San Francisco. Gloves to order from J. Crew. Shoes, Robert Clergerie. If, Soho NYC; Knit Wit, Philadelphia; Joseph, Chicago. **418:** Coat, $8000. Scarf, Maud Perl. Charivari, NYC. Hat, J. Crew. Glasses, Esprit Eyewear. Gloves, Portolano Products. Tan bag at Louis Vuitton, NYC, Palm Beach FL, Beverly Hills. Shoes, Robert Clergerie. **419:** Coat, $15,000. Maud Perl silk shirt, $350, and scarves. Charivari, NYC. Glasses, Persol by Euro Frames. Robert Marc Opticians, NYC; Georgetown Opticians, Washington DC. Belt, Ruza Creations. Charivari, NYC; Julee, Julee, Westport CT. **420:** Opox Rapax jacket. Turtleneck, Calvin Klein Sport. Benetton cotton pants, $66. At select Benetton stores. Beret, Whittall & Shon. Marvella pearls. Lord & Taylor. Gloves, Carolina Amato. Macy's, Herald Square. Hermès shawl, umbrella, and bag. Hermès Boutiques, NYC, Boston, Dallas, San Francisco. **421:** Fur, $8000. Also at Benham Furs, Memphis; Furs by Weiss, Cleveland; Furs by Robert, Troy MI; James Hirsch Furs, Dallas; Edwards-Lowell, Beverly Hills; Pappas Furs, Canada; Eatons, Toronto. Giorgio Armani jacket, blouse, and pants. Stores for blouse, info. page 396. Beret, Whittall & Shon.

422-423: *Inset:* Turnout also at Mendelsohn, Narbarth PA; Marissa Collections, Olde Naples FL; Stanley Korshak, Chicago. Bag, Prada. *Large photo:* Shirt also at Gracies Mansion, West Orange NJ. Pants also at Gordon Stuart, Oklahoma City. Ring, Tina Chow. **424:** Turnout also at Alan Bilzerian, Boston and Worcester MA; Ralph Davies, San Francisco. **425:** Turnout also at Aversa, Milwaukee; Uomo Vogue, San Jose CA; Raffles, Encino CA. Ronaldus Shamask linen shirt, $200. See stores page 425. Shorts and shirt at Mary Jane Denzer, White Plains NY. Scarf at Paul Smith, NYC. Sunglasses, Ray-Ban by Bausch & Lomb. Bag, Chanel. **426:** Jumpsuit also at Ethel & Ann, Highland Park IL; Satorie, Studio City CA; Main Street Gallery, Santa Monica CA. Hat, The San Francisco Hat Company. Gwen Mazer Collection, San Francisco. Glasses, Ray-Ban by Bausch & Lomb. Macy's Northeast. **427:** Maillot also at Gallay, West Hollywood CA. Watch, Omega Watch Corp. Tourneau Corner, NYC, Bal Harbour FL. Ring, Paraskevi for Paul's Jewelers, Milwaukee. **428-429:** Pants, $365. Bergdorf Goodman; Alan Bilzerian, Boston and Worcester MA; Romanoff Boutique, Bal Harbour FL; Maxfield, Los Angeles; Ralph Davies, San Francisco. Earrings, Tacque. Accessory Place, New Jersey, Florida. Belt, Monet. Bloomingdale's. **430:** Suit also at The Endless Summer, Short Hills and Paramus NJ; Jordan Marsh, Boston; Knit Wit, Philadelphia; Woodward & Lothrop; Marshall Field's. Glasses, Persol by Private Eyes. Watch also at Bloomingdale's. **431:** Ring, Paraskevi for Paul's Jewelers, Milwaukee. Shoes, Ralph Lauren Footwear. **464:** Turtleneck and shorts, Ralph Lauren Roughwear. Hat, San Francisco Hat Company. Glasses, Diva. Bracelet, Tina Chow. Scarf, Craft Caravan. Shoulder bag, Prada, NYC. Round and square bags, Ibiza Boutique. Small cylinder bag, Rafael Sanchez. ALL PRICES APPROXIMATE.



422 The best resort clothes: cool, packable classics that can take the heat

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VOGUE PATTERNS

Back view, yardage, details, page 431

Sundress: Vogue Pattern #7146, View B. Sizes 6-16. Size 10: 3½ yards 55" fabric. $5.50. Canada, $6.70.

7146

VOGUE'S last word

Jewels The news is in the way they're worn: with a clever contrast of extremes. Gems dress up everyday clothes; everyday clothes dress down rich jewels. Necklaces and bracelets shown on page 354 with a sable-trimmed Lacroix suit look great with real basics: khaki pants, T-shirts, sneakers. Lacroix's jeweled-cross jacket (cover) came down the Paris runway with a mousseline skirt; we show it with jeans.

Kaleidoscopic brights The fun is the clash of vibrant color, the creative mix you do yourself. But wearing a single color can look equally fresh. What makes monochromatic dressing work: balancing it with a lot of bare skin. Put red shoes and bracelets with an all-red dress—as long as legs and arms stay uncovered. For the cold days ahead, nude—not black—stockings look best.

White shirts The highly designed cool white shirts shown with lots of jewelry on pages 376 to 381 can also stand on their own. All you add is a short sarong or ankle-length gypsy skirt; wear your hair wet, slicked back. The finishing touch? Bare legs, flat shoes. It's an all-or-nothing approach.

Sporty furs that work over classic sweaters and pants are also perfect over city suits. The key: keeping everything in an equally pale, neutral color. Low pumps take you right to dinner.

Pack and cruise The best part of modern resort dressing: its spirit of pack and go. All the clothes on pages 422 to 431 create a perfect wardrobe. To take them even further: tie Romeo Gigli's tube sarong over Anne Klein's crisscross-back maillot. Shamask's coral blazer moves from the shorts we show it with to a pair of matching long pants on page 423. Two other getaway additions appear *right*, in Ralph Lauren's long-sleeve cotton sweater, coral short shorts. Light, breezy, very resort '89.

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